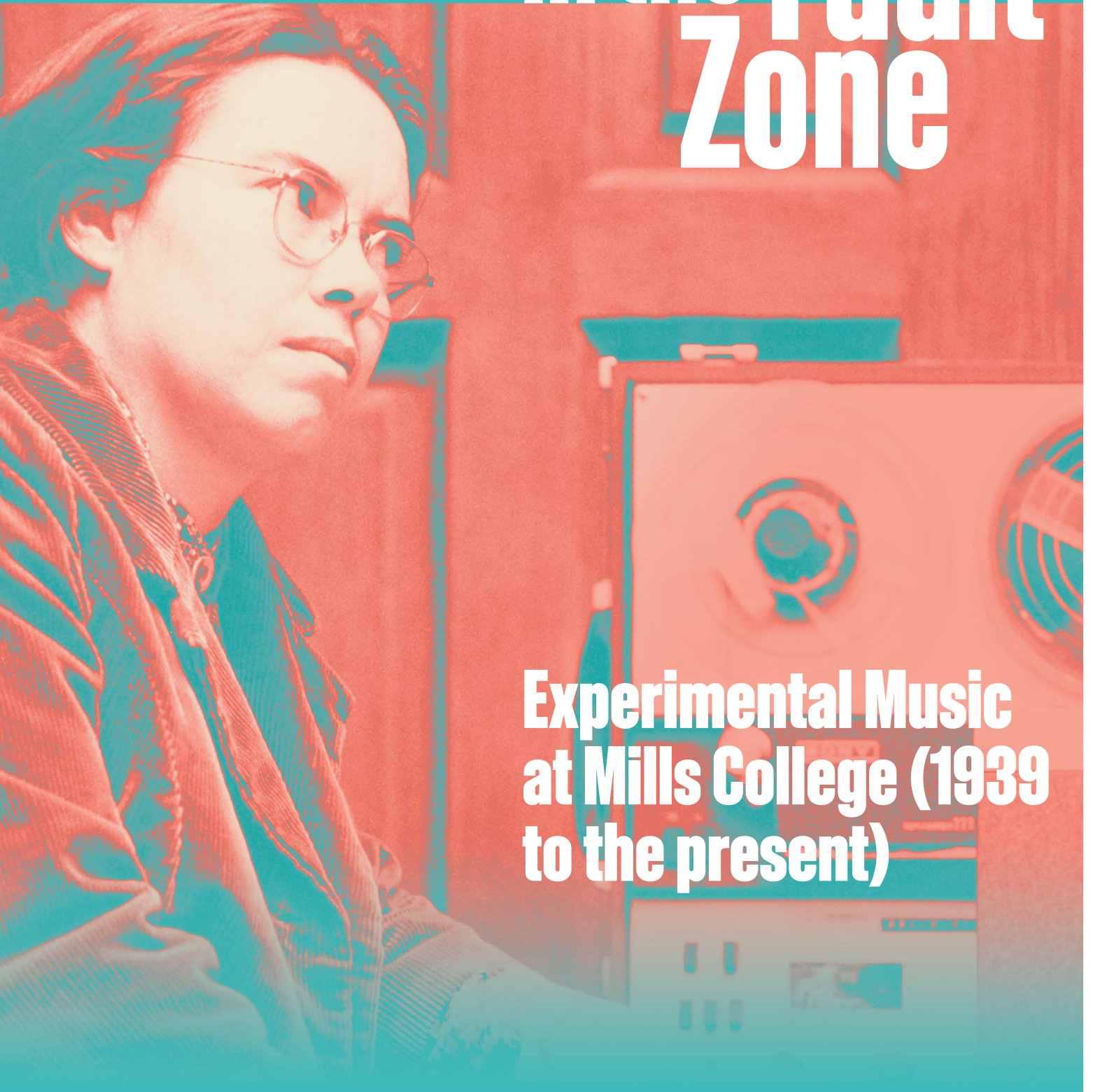
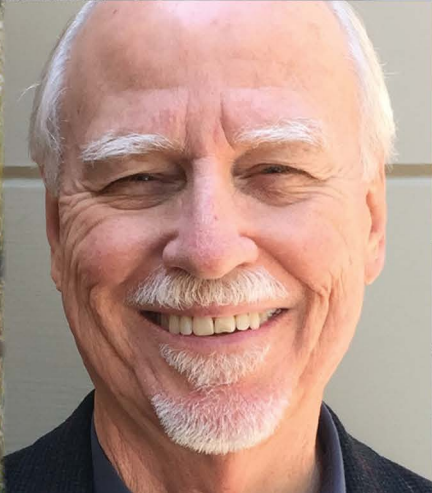
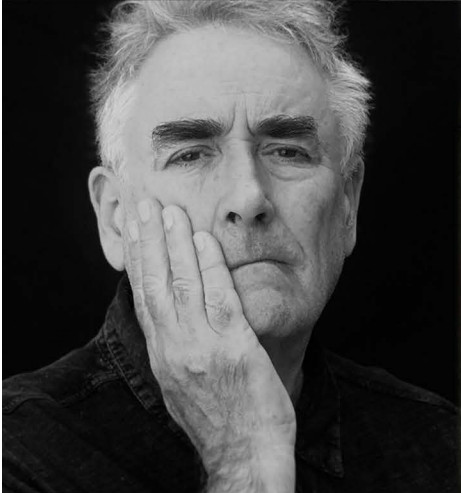
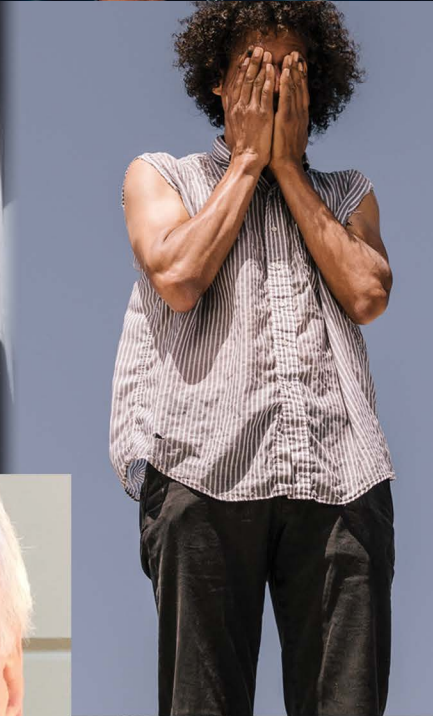
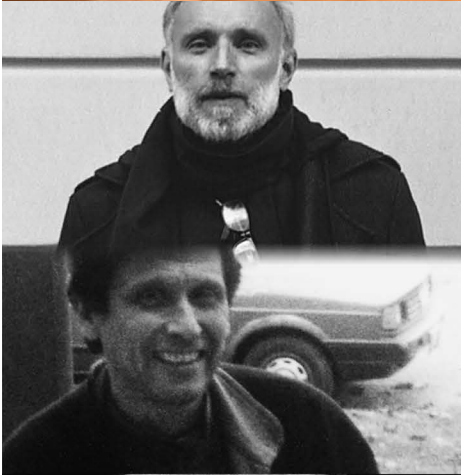


# Music in the Fault Zone

Experimental Music  
at Mills College (1939  
to the present)







The Mills College Music Department,  
Center for Contemporary Music,  
and Mills Performing Arts present  
**Music in the Fault Zone**  
**Experimental Music at Mills College, 1939–Present**  
**Marilyn McArthur Holland Theater and the**  
**Jeannik Méquet Littlefield Concert Hall**  
**April 21–24, 2022**

**Since the late 1930s and early 1940s**, when Henry Cowell (1897–1965), Lou Harrison (1917–2003), and John Cage (1912–1992) taught at Mills College during its legendary Summer Sessions, composers at Mills have sent tremors along the fault lines of experimental music. The French composer Darius Milhaud (1892–1974) started teaching at Mills in the fall of 1940. Like Cage, Milhaud composed music for ensembles of percussion instruments and also had a reputation as a musical *agent provocateur*. The musical radicalism that took root at Mills in the 1930s and 40s has evolved in many directions. The San Francisco Tape Music Center moved to Mills in the fall of 1966 and was later renamed the Center for Contemporary Music (CCM). Mills composers have developed electronic music with visual, theatrical, and musical elements. They have created multimedia works with sound and light. They have played leading roles in the development of computer music; created a new genre of experimental opera-for-television; designed new forms of live electronic music and interactive works with acoustic instruments and electronic media; devised musical artificial intelligence systems and computer music networks; explored musical interactivity on the Internet; and have challenged traditional distinctions between written composition and improvisation.

“Music in the Fault Zone, Experimental Music at Mills College, 1939–Present” brings together musical luminaries from Mills’ past, present, and future during four days of concerts featuring former and current Mills faculty and talented alumnae/ni. The Mills musical fault lines extend in multiple directions, spawning an extraordinary variety of experimental music practices. Our Festival, which consists of eight concerts, features works selected from a diverse musical landscape developed over more than three quarters of a century.

A generous gift from Mary Bianco, MA, 2015 and funds from the Darius Milhaud Performance Endowment (Large Scale, established by Katherine Warne, BA, 1945), the Music Department Gift Fund, and the Beatrice Krell Fund for Music have made this extraordinary event possible.

The land on which the beautiful buildings in which we will enjoy the music presented in our Festival has a rich history. The Mills College Music Department and Mills Performing Arts would like to acknowledge the land and labor of the Ohlone people, whose connection to this land we remember, and whose presence—past, present, and future—we respect. As part of Mills’ mission of supporting and fostering learning through the generation and dissemination of knowledge, we acknowledge that the land we are meeting on today is the original homeland of the Ohlone people.

—David W. Bernstein, Head of the Music Department



## Thursday, April 21, 2022 | 4:00 pm Marilyn McArthur Holland Theater

### **I. *Pauline's Dreams: A Sonic Dream Mandala* IONE (December 2021)**

lone, Anne Hege, Brenda Hutchinson, and Jennifer Wilsey  
Video Montage by Norman Lowrey

Players receive PO Dreams and Dreams of PO telepathically (!)  
and visually (inspired by on-screen imagery)

They play/sound/improvise in Mandala sequence-go round  
in any of the directions Adding on Solo, Duo, Trio, Quartet

(Players go round as many times as desired)

Culminating all together at the conclusion

Projected Images are of Pauline's many personas and dream  
locations, including her Dreams in her own handwriting

### **II. *Worldwide Tuning Meditation* Pauline Oliveros**

lone, Anne Hege, Brenda Hutchinson, and Jennifer Wilsey

Seventy-five singers directed by William Duckworth along  
the spiral gallery walkway at the Guggenheim Museum first  
performed Pauline Oliveros's *The Tuning Meditation* for the  
premiere of Elaine Summers's "Crows Nest" in 1981.

All are welcome to participate in the performance of *The  
Tuning Meditation* regardless of training.

Begin by taking a deep breath and letting it all the way out  
with air sound.

Listen with your mind's ear for a tone.

On the next breath, using any vowel sound, sing the tone that  
you have silently perceived on one comfortable breath.

Listen to the whole field of sound the group is making.  
Select a voice distant from you and tune as exactly as  
possible to the tone you are hearing from that voice.

Listen again to the whole field of sound the group is making.  
Contribute by singing a new tone that no one else is singing.

Continue by listening then singing a tone of your own or tuning  
to the tone of another voice alternately.

Commentary:

Always keep the same tone for any single breath. Change to  
a new tone on another breath.

Listen for distant partners for tuning.

Sound your new tone so that it may be heard distantly.

Communicate with as many different voices as possible.

End when everyone else does. It happens.

Sing warmly!

© Deep Listening Publications, 2007. Courtesy of the Pauline Oliveros Trust.  
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### **III. *Sounds from Childhood* Pauline Oliveros**

There was likely a time in your childhood when it was really fun  
to make sounds—especially the ones that adults admonished  
you for making. Listen and remember when you loved to make

sounds as a child and relax with the feelings. In the next few  
minutes, choose three to five of those sounds to make. Let's  
begin with a nice deep breath—and exhale the air audibly.  
On the next inhale prepare, then make your first sound on  
the exhale. Continue by listening for a space for your sounds  
before, after, or with someone else's sound.  
Enjoy! —1991

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All rights Reserved, (PoPandMoM.org)

### **IV. *Ceres* (2018) Saariselka**

Marielle V. Jakobsons and Chuck Johnson

*Ceres* (2018) is inspired by whiteouts, where the rhythm of  
your breath and body become a container for experiencing  
the fine gradations of your surroundings. The process of cre-  
ating this piece was one of learning how to get out of the way,  
and of emphasizing the use of space and decay to alter one's  
perception of time.

From our studies with Pauline Oliveros, we learned the con-  
cept of truly existing *inside the sound*. Rather than thinking  
about a sonic structure as a horizontal timeline as in a score  
or audio editing software, or as a vertical stack of frequencies  
as depicted in a spectrogram, Oliveros' approach invites us to  
exist inside a piece as if it were a three-dimensional structure  
that surrounds the listener like a sphere. In fact, in her medi-  
tation exercises she encouraged participants to think of any  
sonic environment as a *composition* that is always available  
if one is willing to listen.

## Intermission

### **V. *Gamelan Encinal***

Patrick Liddell, Briana Marela, Sharon Millman,  
Kim Nucci, Jake Parker Scott, Stephen Parris,  
Daniel Schmidt, Mitch Stahlmann, Joel Skavdahl

### ***Haikai* John Cage**

*Haikai* is a traditional Japanese poetic form consisting of a  
5/7/5 syllabic structure that was a forerunner of the haiku style  
of poetry. Cage's *Haikai* is an eight-movement piece that uses  
the 5/7/5 structure to determine an order of events between  
the bonang (small pot gongs), jengglong (large pot gongs), and  
silences. All other sounds from the other instruments fall in  
relation to these events as unified moments that are not played  
exactly together. This loose unification was inspired by tradi-  
tional Korean music Cage was exposed to while studying with  
Henry Cowell. As one would expect, the 17 events broken into  
a 5/7/5 structure were determined by chance operations.

*Haikai* was composed in 1986 to be performed by the Evergreen  
Club Gamelan ensemble in Toronto, Canada. That ensemble  
uses a gamelan degung from West Java. Degung gamelan have  
an extended range in comparison to the Central Javanese style  
instruments we use. To adapt the piece to the central Javanese  
style gamelan, we use kenong in place of jengglong (both  
are large pot gongs), and add one instrument from the saron  
family to help with the extended range. We are fortunate to  
work and have contact with Daniel Schmidt and Jarrad Powell  
who worked with Cage at different points to adapt this piece to  
Central Javanese style gamelans.

## **Snowlight** **Daniel Schmidt**

*Snowlight* was written in conjunction with two other pieces (*Downlight* and an unfinished piece) on a winter day in early 2017. Schmidt was struck by the rhythm of the shadows of the trees around his cabin in the Sierra Nevada. He went out into the snow with a notebook in hand and began to chart the number of paces between shadows along a quarter mile stretch of forest. Those steps and patterns were used to determine the rhythms and materials for the three pieces. All of the lyrics and material for *Snowlight* were composed in a single day.

The piece consists of a balungan (skeletal melody), which follows the traditional Javanese Ladrang form, and through-composed elaborations to strong pitches within the balungan. As the piece transitions to a slower, more relaxed feeling, a contrapuntal elaboration part is added.

## **VI. Las Sucias**

Alexandra Buschman-Román and Danishta Rivero

Improvised Ritual

**Thursday, April 21, 2022 | 8:00 pm**  
**Littlefield Concert Hall**

## **I. La création du monde, Op. 81 (1923)**

**Darius Milhaud**

Conducted by Nicole Paiement

Darius Milhaud attended several jazz concerts in Harlem, during his visit to New York in 1922. He was fascinated with the new and vibrant musical idiom, which Jean Cocteau had described as a “cataclysm in sound” and returned to Paris, determined to write a new chamber work based on his experiences. *La création du monde* is among the first concert works influenced by jazz (other examples include Stravinsky’s *Ragtime* and the “Ragtime du Paquebot” from Satie’s *Parade*). Milhaud’s original orchestration was modeled after the jazz orchestra consisting of seventeen solo instruments that he heard in Harlem.

## **II. L’homme et son désir, Op. 48 (1918)**

**Darius Milhaud**

Conducted by Nicole Paiement

In the summer of 1940, Mills College was thrust into the national spotlight when an article appeared in *Time Magazine* describing a concert of percussion music presented at Mills by the American composer John Cage. But the French composer Darius Milhaud (1892–1974), who started teaching at Mills in the fall of 1940, had already written for ensembles of percussion instruments in *Les choéphores* (1915–16) and *L’homme et son désir* (1918).

Milhaud composed *L’homme et son désir*, Op. 48 during a visit to Brazil with the French poet, dramatist, and diplomat Paul Claudel. Its premiere took place in Paris in 1921. Claudel created the choreography and Audrey Parr designed a stage setting divided into three horizontal levels representing three levels of dramatic consciousness. Milhaud’s radical polytonal score was not well-received. According to Paul Collaer, who published the first comprehensive book on Milhaud, the audience “drowned out the sound of the music with catcalls and guffaws” during the first performance, a scandal reminiscent of the riot during the première of Igor Stravinsky’s *Le sacre du printemps*.

The late Rebecca Fuller (1921–2022), a Mills alumna, dance scholar, and former member of the Mills Dance Department faculty created her own choreography for the Milhaud score for a performance in the Concert Hall on April 27, 1967 featuring Mills dancers and the Mills Performing Group.

## **Intermission**

## **III. Cards in 3D Colors for Violin and Piano**

**Roscoe Mitchell**

(World Premiere)

Kate Stenberg, Violin and Sarah Cahill, Piano

*Cards in 3D Colors* has its origins in my CARD Catalogue. It is a scored improvisation. The concept of CARDS dates back to the 1970s and the Roscoe Mitchell Quartet, for which each player was given cards with musical notation that could be arranged in any order and at any tempo. I have used these cards in several compositions over the years, and have also used them in improvisation workshops, as a teaching tool. With the cards, I teach the study of composition and improvisation as parallels, working on methods to focus during improvisation and to help musicians identify elements in the music that can be developed spontaneously. I created my CARD Catalogue first to perform with my ensemble, and also to guide musicians in the art of improvisation. Each one of these sets of cards is a solo composition. When another player joins the first, it becomes a duet.

*Cards in 3D Colors*, a fully notated score for violin and piano, was commissioned by Sarah Cahill and Kate Stenberg, and is an example of how I use the cards to create notated material. Sarah and Kate approached me in the summer of 2020 for a new composition for violin and piano, and I finished the score in the autumn of 2020, but the pandemic has delayed the premiere of the piece until now. The difference between this fully notated composition and the cards used in improvisation is that I went through the cards and selected the material to create the written composition. In the process of learning this notated score, Sarah and Kate are developing these skills in real time.

## **IV. Sustain and Run for Orchestra and and Solo Improvisers**

**Roscoe Mitchell**

(World Premiere)

Conducted by Steed Cowart

On August 22 and 23, 2013 I performed two solo concerts at Jazz Na Fabrica Festival, Sesc Pompeia 2013, Sao Paulo, Brazil. *Sustain and Run* is one of the compositions performed in these two days of solo performances. In 2019, I asked my former student Nathan Corder to transcribe my solo of *Sustain and Run*. I used this transcription to create a new work for orchestra. For the text, I selected the word “sustain” and the word “run” and entered them into an online database called [opensource-shakespeare.org](https://opensource-shakespeare.org/). The database revealed all the instances of these words in the entirety of Shakespeare’s works. Below is a selection of some of the quotes I used. This is a work in progress. This version only has the word “sustain” in it. The final version will also include text with the word “run.”

King Lear: Act I, Scene 4; Character: Goneril

“Safer than trust too far. Let me still take away the harms I fear. Not fear still to be taken. I know his heart. What he hath utter’d I have writ my sister. If she sustain him and his hundred knights....How now, Oswald? What, have you writ that letter to my sister?”

Anthony and Cleopatra: Act I, Scene 3; Character: Cleopatra  
 “Help me away, dear Charmian; I shall fall: It cannot be thus long, the sides of nature will not sustain it.”

Anthony and Cleopatra: Act III, Scene 11; Character:  
 Cleopatra “Well then, sustain him: O!”

Cymbeline: Act I, Scene 4; Character: Posthumus Leonatus  
 “You are a great deal abused in too bold a persuasion; and I doubt not you sustain what you’re worthy of by your attempt.”

Hamlet: Act I, Scene 3; Character: Laertes  
 “Then weigh what loss your honour may sustain....”

**V. Distant Radio Transmission** for Improvisers and Orchestra  
**Roscoe Mitchell**  
 Conducted by Steed Cowart

In 2013 Roscoe Mitchell recorded a series of improvisations with Craig Taborn (piano, organ, and synthesizers) and Kikanju Baku (drums and percussion). He first sent Taborn and Baku a recording of his solo performances from two concerts at the Teatro do Sesc Pompeia in São Paulo, Brazil, in 2013, explaining that the selections contained “areas” he would like to work on during their recording sessions. Their collaborations resulted in two CDs titled *Conversations* (2014), which subsequently became a “treasure trove” of materials for an ongoing project called “Conversations for Orchestra.” Working with transcriptions of the improvisations on the CDs, Mitchell observed that transcription makes it possible to understand the complex rhythmic relationships that often occur during an improvisation, including the rhythmic counterpoint created when musicians simultaneously play in different tempi. It also allowed him to “mine” the timbral resources of a rich array of extended techniques.

*Distant Radio Transmission* for improvisers and orchestra employs material from the *Conversations* CD orchestrated by Roscoe Mitchell in 2017, including transcriptions by Stephen P. Harvey in 2016 in addition to a transcription and orchestration of air sounds for strings by John Ivers in 2017. Mitchell described the genesis of this work as follows:

In April 2017 I received an email from Liz Thomas, Director of Public Engagement at the de Young Museum asking if I would be interested in performing inside an installation by Leonardo Drew titled “Number 197.” I told her I wanted to assemble a chamber orchestra to perform some of my orchestral compositions. The resulting performance was titled *Roscoe Mitchell x Number 197*. On the evening of September 8, 2017, my former students and colleagues from Mills College (including James Fei and William Winant)—along with guest soloist Thomas Buckner (baritone)—performed works from my series “Conversations for Orchestra,” conducted by Steed Cowart. *Distant Radio Transmission* was one of the compositions presented.

*Distant Radio Transmission* has also received premieres in Italy (under the care of the Orchestra del Teatro Comunale di Bologna, with Tenino Battista conducting) and with Petr Kotik and the Ostravská Banda in Ostrava, Czech Republic.  
 —Roscoe Mitchell

#### Music in the Fault Zone Festival Orchestra

Flute: Stacey Pelinka, Joanna Berg; Oboe: Glenda Bates, Marcus Phillips; Clarinet: Sophie Huet, Ben Goldberg; Bass Clarinet: John Ivers; Bassoon: Michael Severance, Kris King; Horn: Kyle Ko, Kathy Canfield Shepard; Trumpet: John Pearson, Tom Dambly; Trombone: Andy Strain; Tuba: Tiffany Bayly;

Percussion: William Winant, Jordan Glenn, Scott Siler, Allen D. Rivera, Ward Spangler (Principal Percussionist in Milhaud), Mark Veregge, Joel Davel, Susan Jette, Tony Gennaro, Tim Dent; Soprano: Sophie Delphis; Contralto: Alexandra Armantrading; Tenor: Alex Boyer; Bass: Ryan Bradford; Piano: Brett Carson; Alto Saxophone: Steve Adams; Harp: Jennifer Ellis; Violin: Roy Malan, Kate Stenberg, Rebecca Wishnia, Mia Bella D’Augelli, Yuri Kye, Sarena Hsu; Viola: Ellen Rose, Ivo Bokulic, Daria D’Andrea; Cello: Crystal Pascucci-Clifford, Ben Davis, Robert Hurley; Contrabass: Richard Worn, Bill Everett; Baritone: Roco Córdova; Soprano: Erina Newkirk

Baritone Solo Improviser: Thomas Buckner; Soprano Saxophone Solo Improviser: Roscoe Mitchell; Live Electronics Solo Improviser: James Fei; Tenor Saxophone Improviser: Scott Robinson

## Friday, April 22, 2022 | 4:00 pm Marilyn McArthur Holland Theater

### I. In Sara, Mencken, Christ, and Beethoven There Were Men and Women (1972) Robert Ashley

“In Sara, Mencken, Christ and Beethoven There Were Men and Women”

Based on a poem by John Barton Wolgamot (1944)

Recorded version realized by Robert Ashley and Paul DeMarinis at the Mills College Center for Contemporary Music (1973)

Performance version by hans w. koch and Paul DeMarinis (2021)

Performers: John Bischoff, Chris Brown, James Fei, Laetitia Sonami, Paul DeMarinis

This performance version of Robert Ashley’s “In Sara, Mencken, Christ and Beethoven There Were Men and Women” is based on a transcription by hans w. koch and Paul DeMarinis based on the 1973 recording of the work by Ashley and DeMarinis. Our goal was to make a piece that would structurally hew to Ashley’s vision of the work but also provide a group of six live electronic performers the musical space to expand and explore. The transcription “score” consists of a series of analytical signals that accompany Ashley’s recorded vocal performance in tight synchrony. One set of signals is based on the sonic material of the voice itself—the occurrences of a certain vowel and plosive sounds that occur in Ashley’s voice with regularity. A corpus of these phonetic sounds was identified and used as a training set for a convolutional neural network which scanned the entire forty-minute vocal track to identify all instances of each voice sound. An additional layer of data, based on Ashley’s lexical analysis of the Wolgamot text, combines a varying set of adverbs with the occurrences of seven pairs of names that Ashley identified as being key figures in the poem. These data are distributed among the performers via analog and digital signals to be used as source or modulation controls for their analog or digital instruments.

The original recording (1973) was built up, layer by layer, on an eight-channel reel-to-reel recorder at the Mills CCM over the winter of 1973. The first, foundational track was a solo-voice recording by Ashley of the poem in its entirety that had



been recorded, verse by verse, on his Nagra IV-L monaural recorder at his home in Berkeley. Each verse was performed in a single breath. During the assembly process the pauses between verses were spliced out and the resulting voice track presented a breathless recitation of the poem in its entirety—128 verses. For the recording of the remaining seven tracks, the voice track was passed through a bank of resonant filters tuned to various resonances of Ashley's voice. These, in turn, were sent to the large Moog synthesizer at CCM. Envelope followers, oscillators, sequencers, VCFs and pulse delay modules were used in various combinations to create sound sequences that were combined for the final mix.

The underlying text of the piece, a poem by John Barton Wolgamot was self-published in 1944 in a precisely typeset and carefully bound small edition. In Ashley's textual analysis "each stanza [is] the same sentence with four variables, three of which are names or name groups or name constructions, the fourth the adverb of the active verb."

"In its very truly great manners of Ludwig van Beethoven very heroically the very cruelly ancestral death of Sara Powell Haardt had very ironically come amongst his very really grand men and women to Rafael Sabatini, George Ade, Margaret Storm Jameson, Ford Madox Heuffer, Jean-Jacques Bernard, Louis Bromfield, Friedrich Wilhelm Nietzsche and Helen Brown Norden very titanically."

Among our deepest wishes, it seems, we bring a desire to experiencing works of art that they would be unique—perhaps all the more so for "great" works of art. And yet when we encounter such a beast on the hoof, all our efforts focus on taxonomizing it, trying to push it into a place between A and B, lubricated by a smattering cognizance of C. In this genre, sui generis, John Barton Wolgamot's "In Sara, Mencken, Christ and Beethoven There Were Men and Women" stands out as a tough contender, refusing to fit in any way into poetry before, and even after, since it seems to have exerted no influence or even awareness in its field. Like the Phaistos Disc, it stands completely alone. The of 128 stanzas, each scaffolded upon an obstinately fixed framing sentence-structure populated by changing names and adverbs. Its meaning is elusive, its goals obscure. Though its numerical structure appears digitally prescient, containing 2<sup>7</sup> verses, it is unlikely that its author had any knowledge of or particular interest in binary math. The names consist almost entirely of historical and then (1944) contemporaneous literary figures, poets, artists and composers, along with the name of the author himself, and a coterie of his familiars, persons otherwise unrepresented in the cultural archives. Whether the names were selected for their sound value or their symbolic status, too, is unclear. As Ashley described Wolgamot's work "he invented what had to be invented and ..., because he was a genius, he made something that was perfect and that is without a precedent."\* As Wolgamot commented to poet Keith Waldrop, "It's harder than you think to write a sentence that doesn't say anything."

"In Sara, Mencken, Christ and Beethoven There Were Men and Women" was first released on Cramps Records in 1974, the recording has remained in print nearly continuously since. As a fixed recorded work the piece has, until now, remained beyond the possibility of performance or re-interpretation; the master tape was lost very soon after the rough mix was made, and Ashley soon moved on into the ensuing form that occupied the rest of his life—the video operas, starting with "Perfect Lives." Nonetheless, interest remained in re-realizations of the work. The solo voice track remained in the Ashley archive and serves as the core of the current performance.

\*For additional information on the poem and the recorded work see: <http://www.lovely.com/albumnotes/notes4921.html>

Thanks to Mimi Johnson and Federico Visi.

—Paul DeMarinis

## Intermission

### II. Solo Live

#### Zachary James Watkins

My art investigates the rich area of resonance; and I engage in dialogue influenced by past works, current concerns, and new directions. Works attempt to manipulate experiences and immerse the senses bringing to the fore natural phenomena. Over time, my output for new through-composed works has focused on site specificity, individuals, economy of resources. I often attempt single page scores and I always try to write for specific individuals and rooms if at all possible—strategies designed to investigate "high vibration resonance." I believe that sound can heal and that the conscious investigation of harmonic tunings, acoustic resonance as well as social relationships can yield powerful experiences. Therefore, sound works often begin with the exploration of pure interval relationships for resonant systems. These tunings investigate whole number pitch ratios known as just intonation. I create tunings based on desires to explore new harmonic territory, periodicity, composite waveforms, resonance, and texture. It is my affinity for rich timbres that informs many aspects of my music. I explore the harmonic series, live electronics, site-specific resonant spaces and the spatial diffusion of sound to achieve rich, saturated environments. I prefer to work site specifically, observing the acoustic properties of a space and shaping new works around these perceived phenomena.

### III. Prelude

#### Ron Nagorcka

Larry Polansky, solo mandolin

The *Prelude*, originally for piano, was transcribed and transposed by the composer, and then edited/arranged for mandolin under the composer's supervision.

It was premiered by the arranger (LP), in Harima, Japan, October 1997.

Larry Polansky in Lebanon, NH, December 1997

### IV. 34 Chords, Christian Wolff in Hanover and Royalton

#### Larry Polansky

Larry Polansky, solo electric guitar

*34 Chords, Christian Wolff in Hanover and Royalton*, is an "orchestration" of Morton Feldman's choral work *Christian Wolff In Cambridge* (1963), inspired by the famous "last electric guitar piece" that Feldman wrote for Christian. *34 Chords* ... was written to celebrate my friend and colleague's 25 years at Dartmouth College, and is dedicated to him with the greatest respect for his work and ideas.

### V. Duo Improvisation

Jennifer Wilsey, percussion

Larry Polansky, fretless electric guitar

## Friday, April 22, 2022 | 8:00 pm Littlefield Concert Hall

### I. *Sketches from the Dreaming* **Fred Frith**

Fred Frith, guitar  
Zeena Parkins, harp

These sketches are the first of a series of up to twenty-one short fragments that are emerging from the process of composing an opera, *Truth is a Four Letter Word*, which will be premiered in Paris in February 2023. They were originally conceived as brief interludes in the dramaturgy, but are increasingly hinting at an independent life as a separate entity altogether! They were suggested by and are dedicated to my long-time friend, collaborator and co-conspirator Zeena Parkins, whose relentless encouragement and extraordinary skills I have enjoyed for more than forty years.

### II. *Level Shift* (2017) and *Calliope* (2022)

**John Bischoff**  
John Bischoff, electronics

*Level Shift* starts with widely spaced sonic blips from two analog circuits. Each circuit sounds when a coin shorts the brass rails mounted on top of each circuit box. The rails are connected to critical trace points in the internal circuit such that sound will only be produced when they are bridged. Designed to be activated in this way by a performer, the circuits generate equal parts continuity and discontinuity as they are activated. A laptop captures event structures in the resulting analog stream and subsequently re-sonifies them using custom digital synthesis components in various combinations. The performer's actions in turn interrupt and reactivate the synthesis structures as well.

*Calliope* is a take-off on Leon Theremin's realization of Henry Cowell's concept—an instrument called the *Rhythmicon*, which automatically reiterates its tones at rates corresponding to the ratios of selected pitch combinations. I was inspired by a *YouTube* clip of Andre Smirov playing one of Theremin's original instruments. The device is so beautifully elegant, and sonically quirky at the same time, that I wanted to build a digital synthesis version on the same principles but where the electronic instrument has internal drift in all dimensions—the tones migrate out of tune and disassemble in time as each phrase develops.

## Intermission

### III. *The End Zone* **Alvin Curran**

Zeena Parkins, harp and William Winant, percussion

*The End Zone* is where it ends: like in life, you get off the train, see a kid with a balloon, find a restroom where all the rest is, resting. And the marching band is just about 100 yards from there, horsing around, tuning up. Caressing the ball you run for your life, you dive over a sea of shoulder pads, on arrival huge divots of grass skidmark your suit; the earth opens up and a gigantic Loewes State Theater organ rises playing by itself—you scored, the crowds roared. Was it in Providence? Was I the front anchor? Did I lose my trombone slide on the field? Was it the game when the Brown University band played a chance-operation in that very End Zone?

Somewhere among my many things hidden in the mold is an odorless DAT with those authoritative words “End Zone”

scratched on it—this side up handle with care. It was a project born in Room 6 in this Music Building—born while I was sitting on Milhaud's Chair. I think it started with the recorded sounds of snapping/breaking thin pieces of wood paneling. It never became an album, it never even left the premises. Unlike my Inner Cities, about six continuous hours of solo piano music mostly written sitting on the same chair, while under the floorboards myriad animals were vying for long term rentals.

So this title came back to bite me just as I started writing a near-mindless sequence of harp arpeggios—all with the note G on top. Zeena told me I didn't know how to write for the harp, old news, but true. There are seven pedals on the harp and I never properly learned what they're there for. Also true, harp-ists get uppity with dumb composers like me, so I put my hands in my pocket to fish out some author's rights but couldn't find any and wrote her back saying “fake it!”—between an F and an E sharp the likelihood of a war is slim.

The note G is another story—it's there because it is the easiest note to play on my shofar. Why I play this archaic instrument at all is partly to forestall any technical or business problems should the electricity shut down anywhere in the world; yes, it's prehistoric but it allows me to perform my music anywhere in any conditions, like in front of Sudhu Tewari's amazing front yard musical sculpture in Berkeley, or at the massive ruins of the Baths of Caracalla in Rome. But playing this primitive animal horn is also a conscious act of staying in touch with the origins of sound, with breathing, with where music came from. As I was saying, we do these things because we can; this kind of resolute otherness is equivalent to scale wages in the avant-garde-union formed when Mills College invested in bottom-line pure sound and created a musical economy based on trust rather than money—they once called that “experimental.”

So this melodic harp enterprise in enharmonically-related chords is what follows the first G intoned by the solo shofar into the resonant piano strings. G above middle C is a kind of fundamental on my shofar, which a former Kudu most unwillingly conceded to a travelling shofar hunter. The percussion supports this loose initial harmonic sounding, with similar melodic tones... gradually a MAX patch (created by Angelo Maria Farro) kicks in and The Kudu becomes Glatt-Kosher-Granulated spit—a bit foul smelling but musically pleasant. In the souk in Jerusalem where I purchased this instrument, the Palestinian shop-owner made me do an ad hoc concert for all the nearby vendors, saying, this guy can actually play this thing. The mint tea that came out of nowhere was delicious. So, back to the restroom at Mills, where Cenk Ergün found a goldmine of musical plumbing—a symphony of banging crooning screeching howling, water pipes waiting to become immortalized on digital tape. Like when things go wrong, that's when the real music begins. In less than 20 minutes Cenk and I captured on tape the entire history of Mills College Music hammering its story from these water pipes. It's over this bridge of industrial noise that Willie Winant, the Kudu and Max-circuitry have a bang-zoom showdown in blood-orange rhythms. From this emerges a reassuring over-tone jamboree leading all three of us to the green room.

In order of essential thanks: Frederic Rzewski, who in 1990, unable for family reasons to take the Milhaud job left open when Anthony Braxton was denied tenure, asked me if I might be interested. I was. I came here for 1 year and stayed 16. To Pauline Oliveros who when I was unable to continue teaching 2 semesters, took one of them—she was then legendary and becoming more so. To the entire Mills music family, who then and now have made indelible music history without knowing it. To all of my students who today make me a proud father and



patiently guided me from the analogue to the digital world, to Sound-Art's goal-posts, yeah, right, in the empty lot way beyond the New Common Practice.

—Alvin Curran

#### IV. *Composition 107*

##### Anthony Braxton

James Fei, winds, David Rosenboom, piano with electronics, and William Winant, percussion

In 1986, Anthony Braxton, David Rosenboom, and William Winant formed a trio called Challenge. In addition to performing as a trio, Challenge also operated as a creative musicians' collective. It organized a regular series of concerts at Mills College, to which it often invited Mills colleagues and visiting guest artists to participate, present their work, and join in performances with the trio. The Challenge trio was also featured on the New Music America Festival 1990 in Montreal and in a concert at the Cowell Center at Wesleyan University in 1989, which included a composition written specifically for Challenge by composer Alvin Lucier, called *Carbon Copies*. Two Challenge recordings were released: Rosenboom's *A Precipice in Time* and part of Braxton's *Composition No. 107*, Centaur Records 1991; and an improvisation excerpt, *Bananafish* 1999. Braxton and Rosenboom also released several duet recordings: Braxton's *Composition No. 62 (+30+96)*, Music from Mills, Mills College 1986; and Rosenboom's *Two Lines* with several collaborative works, Lovely Music Ltd. 1995. Rosenboom also toured Europe and recorded with the Anthony Braxton Quartet in 1986, including *Five Compositions* (Quartet) 1986; Black Saint 1986; and Anthony Braxton Quartet, West Wind 1987.

Braxton was a faculty member at Mills from 1985 to 1990 and held the Darius Milhaud chair for the first three years of that period. To represent his music on this festival, James Fei, David Rosenboom, and William Winant will perform excerpts from Braxton's *Composition No. 107*, punctuated by their own improvisations as a trio. In his *Composition Notes*, Book E (Synthesis Music 1988), Braxton states, "This option [to insert improvisations in between sections] is also included in the score."

*Composition No. 107* is also a trio work, originally written for two multi-instrumentalists and piano in 1982. The Challenge trio adapted it for winds, percussion, and piano with electronics. That is how it will be performed on this concert. Braxton also writes in his *Composition Notes*, Book E, "*Composition No. 107* is an extended structure for three creative instrumentalists that provides interaction terms for language and symbolic improvisation. The work is constructed as an extended series of vertical and horizontal moments that create a fresh context for creative improvisation;" and later, "This is a controlled space context that strings together a series of structured events and focuses for the wonder of creative exploration (and 'encounters')." This performance will follow the spirit of those words.

For a note of historical interest regarding electronic music, David Rosenboom regularly employed various kinds of electronic instrumentation in Challenge performances. Among the instruments he used was the original Touché, an early digital/hybrid keyboard instrument from Buchla and Associates. Rosenboom collaborated with Donald Buchla on its design in 1979–1980 and wrote its software components. For this performance, Rosenboom will use a successor instrument inspired by the Touché design, which he calls Touché II. This is a software instrument that extends the original Touché design that he has developed, originating in a collaboration with Dutch engineer Martijn Zwartjes in the early 2000s.

—David Rosenboom

## Saturday, April 23, 2022 | 4:00 pm Marilyn McArthur Holland Theater

#### I. *'Spirit Catchers'*

##### Annea Lockwood

Sarah Cahill, Brenda Hutchinson, Laetitia Sonami, and Pamela Z

In *'Spirit Catchers'* (1974) four women are talking, as if to themselves, about an object which each holds, an object which is attached strongly to her life by its associations—a spirit catcher. *'Spirit Catchers'* is concerned with the rhythms of memory and with the ways in which such objects become repositories of our past selves, and as such, cherished.

#### II. *The Flowers Die in Burning Fire* –炎の中で死にゆく花 IMA (Nava Dunkelman and Amma Ateria)

An anecdote of the inevitable notion of time, change, decay, the vanished, and rebirth. One surrenders into the aftermath of destruction and attempts for transformative regeneration of beauty through catalysts of pleasure. IMA depicts expressionistic noise music of Japanese poetry by deconstructing and dissolving heavy music through restraint and release.

炎の中で死にゆく花

The flowers die in burning fire

これは時間の概念だ。

This is the notion of time.

彼女は落ちていく。

She falls.

彼女は彷徨う。

She wonders.

流れる時の中で。夢の中で。ぼやけた記憶の中で...

in this flow of time. in dream. in blurred memory...

彼女は眠らない。

She won't sleep

— Nava Dunkelman and Amma Ateria

### Intermission

#### III. *The free surface around a particle can create shearing* (2022)

Zeena Parkins, acoustic harp and electronics  
Laetitia Sonami, the Spring Spyre (electronics)

Unbeknownst to us, *Shearing* evolved into a portrait of our experiences during these last four years, framing a period, which started with the 2020 U.S. elections, moving through the pandemic and ending with the war in Ukraine. The piece oscillates between cycles of pressure and suspension.

This is the first collaboration between Zeena and Laetitia, who met while teaching in the Music Department at Mills College. *Shearing* is a continuation of *Persistent Light* presented on Zoom in 2020.

#### IV. *"Good Medicine" from Salome Dances for Peace* Terry Riley

Eclipse Quartet: Sara Parkins, violin; Sarah Thornblade, violin;  
Alma Lisa Fernandez, viola; Maggie Parkins, violincello

Terry Riley, who taught at Mills from 1971 to 1980, composed *Salome Dances for Peace* (1985–86) for the Kronos String Quartet, one of a long line of prestigious string quartets—including the Pro Arte, Budapest, Arditti, and Eclipse Quartets

who were in residence in the Music Department at various points in the College's history. In his epic string quartet, nearly two hours long, Riley transformed Salome from the sinister seductress obsessed with the decapitated head of John the Baptist to a fearless advocate for world peace. "Good Medicine" is the final movement, the culmination of work nearly two hours long, which celebrates her triumph over the forces of evil and the restoration of peace around the world. Given the present situation in the world today, this music certainly has a profound resonance.

## Saturday, April 23, 2022 | 8:00 pm Littlefield Concert Hall

### **I. *Through Space and Time* Maggi Payne**

*Through Space and Time* invites listeners on a mysterious immersive journey through images they imagine while experiencing the work, whether the images be vast deserts, the frozen Arctic, the lunar surface, Saturn's rings, or beyond. Sounds and events conjure earthly images of nature: wind, storms, rain, dark nights, and sunlit days as well as unearthly images, at times suspending, at other times either contracting or expanding the fabric of space and time.

This work was composed using the Moog IIP synthesizer at the Center for Contemporary Music, Mills College.

It was commissioned by Francisco Lopez for a several month long exhibition at the Reina Sofia National Museum of Contemporary Art in Madrid. Spain.

### **II. *RhythmiChrome* (2022) – World Premiere Chris Brown**

*Gaze, Humidity, Eyelids, Pulsations* for interactive virtual-piano

This improvisational piece is based on just-intoned harmonic-rhythms of four of the seven songs in my 2021 cycle *Occhio*, a trio for voice and cello, oboe, and electronic piano and computer. It functions like an animated audio puzzle, in which each note played is realized simultaneously in both pitch and rhythm, extending the ideas of Henry Cowell and their realization in Leon Theremin's *Rhythmicon*. Integer ratios chosen from Harry Partch's 43-tone tuning system define modes that combine pitches from both the harmonic and subharmonic series producing colors that mix major and minor tonalities. Meanwhile the denominator of each ratio divides the tempo and the numerator provides the number of those divisions used in computer-generated, repeating rhythmic cycles. Sustained chords result in polyrhythmic combinations of cycles and tempi that serve as foils for the improviser to interweave melodies and rhythms, gradually instigating changes in their progression. The series of these "*RhythmiChrome*" chords also sympathetically resonate unsustained pitches and melodies.

The virtual-piano is by Pianoteq, a physical model software; also thanks to Julian Rohrerhuber, author of the Just-In-Time Library of the SuperCollider audio programming language.

## Intermission

### **III. *Sine of Merit IV* James Fei**

*Sine of Merit* is a series of works for live electronics each exploring a process, electronic configuration or performance practice. Began in 2007, the first piece in the series was made solely on the original Buchla Box from 1965 for the 40th anniversary of the Center of Contemporary Music at Mills College. The second focused on direct and electro-acoustic feedback. The third dealt with the shifting scale of sound projection. The present work is a quiet piece using only small speakers and transducers. The title for the series was a slogan of the Daven Company, which made precision attenuators and measurement equipment from the 1930s to the 1970s. I always liked the dry engineering humor found in early advertisements of decidedly unexciting products, and the idea of a commendable sine wave seems appropriately absurd for my work.

### **IV. Joëlle Léandre & William Winant**

A duet created in real time by two of the world's most extraordinary improvisers, Joëlle Léandre and William Winant.

Improvisation is an art that is risqué, intuitive, spontaneous, and ephemeral, it turns listening into a science. It's an immense and mind-shattering sound adventure. It's about listening to someone else, but also to yourself. It's about being totally confident with your instrument, but not in a virtuoso sense. In improvisation, everything is complementary, the body, the function, the gesture, the breathing, the silence, without forgetting an awareness of the stage, its space, a sense of dramaturgy and duration.

— Joëlle Léandre, *Solo: Conversations with Franck Médioni*

## Sunday, April 24, 2022 | 4:00 pm Marilyn McArthur Holland Theater

### **I. Songs of Henry Cowell and Lou Harrison Paul Flight, voice and Nalini Ghuman, piano**

"May Rain" poetry by Elsa Gidlow  
Lou Harrison  
with Adam Briggs, tam-tam

Lou Harrison (1917–2003) set Elsa Gidlow's poem "May Rain" in San Francisco in 1941 for his friend William Weaver to sing, with prepared piano and tam-tam. Poetic and captivating, the song conjures the sensuous sound world suggested by the poetry. The "gong-like resonance" of the accompaniment was inspired by the composer's interest in the Indonesian gamelan. He had first encountered the gamelan when, as an 18-year old student, he enrolled in Henry Cowell's course "Music of the Peoples of the World," in Spring 1935. Fascinated by what he was learning, Harrison approached Cowell (1897–1965) for private composition lessons, and the older composer proved to be one of the strongest influences in Harrison's life.

\* \* \*

In April 1923, the twenty-six-year-old Cowell gave a piano recital of his own compositions right here in Lissner Hall—that was 99 years ago! The program is in our collections in the Library's Heller Rare Book Room. By the time he performed here, Cowell had been writing songs for a decade and he went on to compose over 180 songs spanning some fifty years. Although they were performed in his lifetime by such singers as Eva Gauthier, Roland Hayes, and Radiana Pazmor,



most of the songs fell into obscurity after his death, largely because all but a very few remain in manuscript and were never published. We present here a selection of six songs which illuminate the different musical styles of Cowell's output—early Romanticism, experimental modernism, folk and modal-influence, and his late style in which draws from all of these idioms.

"Spring Pools," poetry by Robert Frost  
Henry Cowell

Cowell wrote *Spring Pools* ca. 1958. The piano beautifully evokes the spring melt water of the poetry in the modally-inflected outer sections, while the ominous central part of Frost's poem ("to darken nature") features cluster-like chords, unrelated to the vocal line.

"Daybreak," poetry by William Blake  
Henry Cowell

"Daybreak," completed in 1946, is a setting of William Blake's poem "Morning" in which night represents the forces of oppression and fear, while the first light of day symbolizes liberation through vision.

"Music I Heard," poetry by Conrad Aiken  
Henry Cowell

In the early 1960s, one of Cowell's former students at the Peabody Conservatory, Joseph McCall, lamented that the composers at Eastman (where he was pursuing doctoral studies) were not interested in song composition. Cowell offered to write him a song, if he would send him a few of his favorite poems. The result was *Music I Heard*, a setting of poetry by Conrad Aiken (1889–1973), which was premiered in 1961 by McCall.

"Mice Lament," poetry by Ella Grainger  
Henry Cowell

In 1940, Cowell was released on parole from San Quentin on condition that he had secure employment. (Cowell would wait two years to receive a full pardon by the Governor of California.) The Australian composer Percy Grainger, who was living in White Plains, New York, appointed Cowell as his musical secretary in a mutually beneficial arrangement. Ella Grainger, Percy's wife, penned a whimsical poem which Cowell set as *Mice Lament*, using what he called "a new way of piano strings" — sweeping the fingers back and forth across the strings ("let the nail be heard") which are stopped at proper intervals by fingers of the other hand. This *tremolo* on the piano strings surely depicts the scratching of the mice as they look for crumbs in the larder, while the plucking of strings evokes the satirical pathos of the mice lamenting their struggle to survive "against such odds."

"The Pasture," poetry Robert Frost  
Henry Cowell

*The Pasture* dates from New Year's Eve 1944 when the Cowells threw a party at their home in Shady, New York. Henry left the celebrations for 45 minutes. Upon his return, he asked his wife Sidney to join him in performing the new song he had just composed, a setting of poetry by Robert Frost. She sang for their guests, with Henry at the piano—a husband and wife duo, just as we are here today!

"Music, When Soft Voices Die," poetry by Percy Bysshe Shelley  
Henry Cowell

As a young composer, Cowell made five settings of Percy Bysshe Shelley's romantic poetry. The last of these, *Music, when Soft Voices Die* (1922), was composed a year before Cowell performed here in Lisser Hall. It is one of only two of his Shelley settings which survive in manuscript.

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We would like to thank bass-baritone Robert Osborne, who very kindly provided us with his transcriptions of Cowell's songs obtained from manuscripts held at the Library of Congress and The New York Public Library.

## II. Sally Decker and Brendan Glasson

We will perform live electronic music with feedback, oscillators, and electric organ, negotiating semi-composed harmonic structures and energetic spectrums as poles for improvisation and relationship.

## Intermission

### III. Company Style improvisation

Chris Brown, Zeena Parkins, Fred Frith, Kristian Dahlbom, Evelyn Davis, Nava Dunkelman, gabby fluke-mogul, Jordan Glenn, John Ivers, Kevin Robinson, Sudhu Tewari, Theresa Wong

As a veteran of several of Derek Bailey's Company Weeks I know how much he disliked the appropriation of the "Company" name to describe any large group of improvisers getting together. Now it seems to be used almost universally. "Company-style." As if it was a style or a fixed *modus operandi*. In any case, bringing together 12 improvisers for half an hour is radically different prospect in every way from spending several days in each other's company, even though, of course, Zeena and I spent many, many days in the company of these players one way or another, so at least we know we'll be in good company!

—Fred Frith

## Sunday, April 24, 2022 | 8:00 pm Littlefield Concert Hall

### I. Choose Your Universe David Rosenboom

composer-performer / piano / e-violiola / electronics / computer algorithms / video

*Choose Your Universe* (2019-ongoing) is a propositional approach to constructing complimentary and contrasting sound worlds that challenge presumed meanings of *natural* and *artificial*. Material drawn from selected compositions is employed in a modular fashion such that an individual musical form emerges in each performance.

Nothingness usually collapses into something-ness—the phenomenal particularities of experience. *Musics of many nows* containing temporal fine structures with synthesized pasts and futures spring from initially undefined singularities of experience into multiple dimensions of mutual interactivity. *Earth Encomium* (2017) and *Nothingness is Unstable* (2017) are linked with a system of *harmonic orbits* heard in ever-descending spirals within spirals, creating multi-dimensional harmonic loops. Mixed feelings of homage, pathos, and inevitability might reside inside these descending loops.

Raw acoustic sounds are parsed into spectral elements that ring a bank of complex digital resonators tuned to related harmonic orbits. Delicate nature sounds collected in Indonesia and the US activate the same banks of ringing circuits. More and more intertwining harmonic orbits become blended in layers.

**Music for Unstable Circuits (+ Piano + E-VioViola)** (1968 & 2018) is an extension of a proposition that originated in *Two Pieces for Analog Computer: Music for Unstable Circuits* (1968). It emerged from the feeling that studying the behavior of unstable systems could reveal powerful paradigms for musical creation and instrument design, and that the seemingly endless quest for ultimate stability in classical engineering was inconsistent with the ways of nature. Today, dynamical systems theory enables us to investigate such natural phenomena, model them with adaptive dynamics, and materialize them in a language of resonant, musical emergence. An instrument of this type becomes an environment integrated with the human performer, whose actions may propel its evolution through stable and unstable behaviors.

**A Summary History of Humans in the World** (2018 video), inscribes solitary musings about key challenges in the evolution of humans and their response to the nature of illusions.

This immersive musical wrapping is dedicated to our stressed planet.

## II. In The Grand Luxe Hall Sarah Davachi

*In The Grand Luxe Hall*, for amplified cello and sine tones, was commissioned and written in 2016 as part of a composer residency at Western Front in Vancouver, Canada. The piece gives reverence to the gesture of the glissando, slowing it down considerably in order to observe harmonic space and its gradual movement. A series of held sine tones maintain the various boundary points of the glissandi, but are also constantly shifting in order to affect the intervallic relationships that push and pull the direction of the listener's perceptions. The glissandi itself is performed by the cello and a singular sine tone, both moving in the same direction but at slightly different rates that vary according to each player's response to their own acoustic environment at any given moment. The inherent discrepancy in this dialogue between two individual players provides another layer of microtonal nuance, a subtle yet continual exchange of combination and difference tones. Cello accompaniment for this occasion is performed by Shanna Sordahl.

## Intermission

### III. ViewFinder (2022) David Behrman

Zeena Parkins, harp; William Winant, percussion;  
John Bischoff, electronics

*ViewFinder* had its roots in early 1970s pieces that focused on thick textures made by numerous slowly-shifting triangle waves. A couple of decades later, in software versions, it was an installation in which a camera detected the motion of people or elements in a landscape and triggered changes in the ongoing electronic sound. In recent versions, sounds performed by players of acoustic instruments are mixed with electronic sounds handled by a laptop operator. The instrumentalists make mostly quiet sounds that blend with the electronics, like those that might emanate from imaginary creatures wanting to remain half hidden in a forest.

## IV. William Winant Percussion Ensemble

*Solo to Anthony Cirone*  
Lou Harrison

The single, stark melodic line of Harrison's *Solo to Anthony Cirone* (1972) provides a beautiful opening for the final set of works performed during our Festival. Both Harrison and his partner Bill Colvig were avid instrument builders who shared an interest in pure tuning systems. In the early 1970s they built a set of metallophones, some of which were used in Harrison's opera *Young Caesar* (1971). Written for Anthony Cirone, percussionist in the San Francisco Symphony from 1965–2001, the *Solo* uses an instrument from that collection, a set of tenor bells tuned in a just scale in D major.

The instrument used in tonight's performance now resides in the Lou Harrison Percussion Instrument Collection at Mills. Percussion virtuoso William Winant inherited these unique percussion instruments. The collection contains many treasures from around the world such as Tibetan prayer bells, Peking opera gongs, African bells, elephant and water buffalo bells from India and Java, Native American rattles and rasps, dragon mouths, Korean drums, and Chinese tom-toms. There are also "found objects" such as graduated tin cans, a tortoise shell, clock coils, and brake drums, as well as beautifully hand-crafted metallophones built by Harrison and Colvig, including the "Ptolemy Duple" (used in Harrison's *Homage to Pacifica*), an instrument demonstrating seven-tone equal temperament, and another tuned to the first 32 partials of the overtone series. Some of the instruments (brake drums, Chinese tom-toms, and various bells, wood blocks, and gongs) were played in the famous percussion music concerts that took place at Mills from 1939 to 1941.

*Music for Three Bongos* (2017)  
Steed Cowart

- I. Brisk
- II. Dirge
- III. Son Cubano (with a nod to James Tenney)

Percussionist William Winant suggested that I compose a piece for three bongos. A composition for three bongos would be useful for both professional and student percussion groups and potentially present lots of opportunities for performance. It seemed like a good idea to me. I also liked the challenge of composing for such a narrowly limited palette of sounds. *Music for Three Bongos* is the work I composed as a result of Willie's suggestion. It has three movements in a very traditional fast-slow-fast sequence.

When thinking about the piece I might compose, I remembered James Tenney's *Three Pieces for Drum Quartet* and looked over the score. In the first movement of his piece, *Wake for Charles Ives*, Tenney took a rhythm that Ives frequently used, and through several repetitions Tenney elaborated Ives' rhythm. The movement is a canon with successive entrances of the parts offset by an eighth note. I stole this idea from Tenney for the third movement, *Son Cubano (with a nod to James Tenney)*, of my composition. In *Music for Three Bongos* I use a rhythm commonly played by claves in Cuban music and process it in a way very similar to the process Tenney used in his *Wake*. There is nothing pilfered in the other movements, *Brisk* and *Dirge*.

*Music for Three Bongos* is dedicated to William Winant. It will be published by Material Press in Frankfurt, Germany. <http://materialpress.com/>



## Double Music

John Cage/Lou Harrison

Together with John Cage, whom he met in 1938, Harrison staged annual concerts of percussion ensemble music in San Francisco and at Mills College. On Harrison's birthday in 1941, they presented a performance at the California Club in San Francisco, featuring three works by Cage, three by Harrison, and a final *tour de force*, the now well-known *Double Music*. Composed jointly by the two of them, in a manner anticipating Cage's later collaborations with Merce Cunningham, each worked independently on two of the work's four percussion parts, deciding in advance only upon the length, tempo, and meter. As Cage scholar William Brooks points out, the results were "two musics both autonomous and interpenetrating." During the 1960s Cage increasingly considered relationships between music and political and social structures. He believed that a work of art constituted a model of how an ideal world might be constructed. In 1948 he recognized that *Double Music* might be a step toward this goal.

The peculiarities of a single personality disappear almost entirely and there comes into perception through the music a natural friendliness, which has the aspect of a festival. I hereby suggest this method of musical experience composition as the solution of Russia's current musical problems. What could better describe a democratic view of life?

## Thursday, April 21–Sunday, April 24, 2022 Littlefield Concert Hall

### Sound Slowed Down 1000 Times

(In Memoriam Alvin Lucier)

Installation by James Fei

A voicemail greeting from Alvin Lucier is slowed down by a factor of a thousand, rendering the voice inaudible but visible as the speaker cone slowly traces the compression and decompression of air from speech.

## Performer Biographies

### John Bischoff

John Bischoff (b. 1949, San Francisco) is an early pioneer of live computer music. He is known for his solo constructions in real-time synthesis as well as the development of computer network music. His recent performances combine hands-on analog circuitry and digital synthesis in open dialog. Sonic attributes in one domain inform music unfolding in the other. The ebb and flow of discontinuity in these systems spontaneously generates form. Bischoff was a founding member of The League of Automatic Music Composers in 1978 and The Hub in 1986. As a member of the Hub he was awarded a ZKM *Giga-Hertz Prize* for life-time achievement in 2018 by ZKM. He was also a recipient of an Artist Grant from the Foundation for Contemporary Arts in 1999. Recordings of his work are available on Artifact Recordings, Lovely Music, Tzadik, 23Five, Centaur, and New World Records. He was on faculty for many years in the legendary Music Department at Mills College. [www.johnbischoff.com](http://www.johnbischoff.com)

### Chris Brown

Chris Brown, composer, pianist, and electronic musician, makes music with self-designed sonic systems that include acoustic and electroacoustic instruments, interactive software, computer networks, microtonal tunings, and improvisation. His compositions are designs for performances in which people bring to life the musical structures embedded in scores, instruments, and machines.

His early work featured electroacoustic instruments he invented and built, like the Gazamba (1982), an electric percussion piano featured in *Alternating Currents* (1984), for the Berkeley Symphony and three soloists. He designed and built his own computer-controlled analog signal-processing system for the environmental sound piece *Lava* (1992), for brass, percussion, and live electronics. *Talking Drum* (1995–2000), was a MIDI network installation that explored poly-rhythm, distance, and resonance in large architectural spaces. He is a member since 1986 of the pioneering computer network music band The Hub, which received the 2018 Giga-Hertz Award for Lifetime Achievement in Electronic Music from ZKM, Karlsruhe, Germany. Throughout his career he has composed solos for acoustic instruments with interactive electronics using software he writes for his compositions and improvisations. Since 2005 he has written music in just intonation, often integrating rhythmic structures that parallel the proportions used in their tunings.

Recordings of his music are available on New World, fo'c'sle, Tzadik, Pogus, Intakt, Rastascan, Ecstatic Peace, Red Toucan, Leo, and Artifact Recordings. He has also performed and recorded music by Henry Cowell, Luc Ferrari, José Maceda, John Zorn, David Rosenboom, Larry Ochs, Glenn Spearman, and Wadada Leo Smith; as an improviser, he has performed and recorded with Pauline Oliveros, Fred Frith, the Rova Saxophone Quartet, William Winant, and Frank Gratkowski.

From 1990–2018 he taught electronic music, theory, composition, world music, and contemporary performance practice as Professor of Music and Co-Director of the Center for Contemporary Music (CCM) at Mills College in Oakland. <http://cbmuse.com>

### Steed Cowart

Steed Cowart (b. 1953, Shelbyville, Tennessee) is a composer, conductor, and teacher living in Oakland, California. In his music he explores subtleties of timbre, and aims for clarity and concision of harmony and form. Techniques such as hocket, drone, mobiles, and chance have often played vital roles in his compositions. He writes solo, chamber, and orchestral scores as well as vocal and electronic works. His music has been performed across the United States and Canada by such musicians and ensembles as the Abel-Steinberg-Winant Trio, Santa Cruz New Music Works, Sarah Cahill, Joan Jeanrenaud and William Winant Duo, János Négyesi and Päivikki Nykter Violin Duo, Mills Performing Group, Sonor, Ensemble Nova, Shakespeare/Santa Cruz, the Ellen Webb Dance Company, the Gus Solomons Dance Company, Sincronia, and at the CalArts Contemporary Music Festival, and Berkeley Arts Festival. In 2018, baritone Thomas Buckner commissioned [where late the sweet] BIRDS SANG for voice and percussion (a setting of poems by Stephen Ratcliffe). Buckner and percussionist William Winant premiered the work in Berkeley in March 2019 and in New York in April 2019.

Since 1986 Cowart has worked at Mills College, where he directs the Contemporary Performance Ensemble, is the Concert Coordinator for the Mills Music Now concert series,

and teaches composition, orchestration, music theory, and conducting. In addition, he has taught music composition, conducting, and contemporary music history at Olivet University in San Francisco, and music theory at Diablo Valley College, as well as at UC Santa Cruz.

He holds a PhD from the University of California, San Diego where he studied with Pauline Oliveros, Bernard Rands, Robert Erickson, Roger Reynolds, and Edwin Harkins.

Cowart frequently conducts the Mills Performing Group and the William Winant Percussion Group. He led the San Francisco-based Club Foot Orchestra in touring performances accompanying silent films, has appeared as guest conductor with the San Francisco Contemporary Music Players, and has conducted many ad hoc ensembles in performances of new music. He conducted four orchestra pieces by Roscoe Mitchell on Mitchell's CD *Discussions*, which the New York Times chose as one of the twenty-five best classical music recordings of 2017. He also conducted Mitchell's music on 2018's *Roscoe Mitchell Orchestra—Littlefield Concert Hall*. He conducts the Art Ensemble of Chicago, with recent performances at the Chicago Jazz Festival (August 2019), at the John F. Kennedy Center for the Performing Arts (December 2019), and at the Sons d'hiver Festival in Paris (February 2020).

Cowart's music is published by Material Press in Frankfurt, Germany.

### Alvin Curran

Before docking on the Tiber with the Musica Elettronica Viva collective in 1966, I studied composition with Ron Nelson at Brown, Elliott Carter and Mel Powell at Yale, all the while playing piano in Dixieland and Society bands from Las Vegas to the Catskills, the Jersey Shore to Carnegie Hall, from the Brussels Worlds Fair in 1958 to a 1964 DAAD in Berlin with the Carters, while later touring Africa with harmonicist John Sebastian Sr. and two summers with the Wilder Bros. banjo-band at the Red Garter in Florence. By then I had already begun to tape-record everything I could hear, wherever I heard it. Friendships and collaborations with Scelsi, Cage, Braxton, Maryanne Amacher, Tudor, George Lewis and Steve Lacy, Joan LaBarbara, Steve Reich, Evan Parker and the Roman Underground Theater scene, rounded out my advanced musical education in ways I never could have imagined. A partnership with painter Edith Schloss gave me eyes to see with as did the utopian visions of Patience Gray and then Pauline Oliveros when I invited her to share Milhaud's Chair at Mills. By the time I was 30, I was a prize-winning composer, a fully-outed experimentalist, spontaneous-music maker, professional field-recordist, theater and film-composer and analogue synthesizer player even for the Italian pop star Gianni Morandi. As my father's Bar-Mitzvah band advertised, I too made: *Music for Every Occasion*.

From the late 1970s, inspired a brief stint working with acting students of Rome's National Theater Academy, I began making music in the open inspired by natural landscapes, architecture (facades of buildings, monumental steps etc) and above all on bodies of water – leading in the late 80's to Floor Plan/Notes from Underground in collaboration with the conceptual artist Melissa Gould... Soon after a series of inspiring projects with Joan Jonas, Yoshiko Chuma and Trisha Brown and Margy Jenkins.

Among his recent works are: *Shofar* (Tzadik), *Endangered Species* (2 cd's New World Records), *Der Goldene Topf* (The Golden Pot) in collaboration with theater director/painter Achim Freyer, *Dead Beats* for solo piano commissioned by

Reinier van Houdt, *Omnia Flumina Romam Ducunt* (all rivers lead to Rome) – a sound installation in the massive ruins at the Baths of Caracalla Rome...in November 2022 a permanent installation at MAXXI honoring Pasolini's 100th year. [www.alvincurran.com](http://www.alvincurran.com)

### Sarah Davachi

Sarah Davachi is a composer and performer whose work is concerned with the close intricacies of timbral and temporal space, utilizing extended durations and considered harmonic structures that emphasize gradual variations in texture, overtone complexity, psychoacoustic phenomena, and tuning and intonation. Her compositions span both solo and chamber ensemble formats, incorporating a wide range of acoustic and electronic instrumentation. Similarly informed by minimalist and long-form tenets, early music concepts of intervallic and modal harmony, as well as experimental production practices of the studio environment, in her sound is an intimate and patient experience that lessens perceptions of the familiar and the distant. Davachi's work has been presented internationally at Southbank Centre (London, UK), Kontraklang (Berlin, DE), Radio France (Paris, FR), Issue Project Room (New York, USA), The Getty (Los Angeles, USA), Tempelplaukio Church (Helsinki, FI), Orgelpark (Amsterdam, NL), Elbphilharmonie (Hamburg, DE), Mazeum Festival (Kyoto, JP), Museo Reina Sofia (Madrid, ES), and Lampo (Chicago, USA), among others. Commissioned projects include large-scale works for the London Contemporary Orchestra, Quatuor Bozzini, Yarn/Wire, Apartment House, the BBC Scottish Symphony Orchestra, Cello Octet Amsterdam, Bonner Kunstverein, the Canadian International Organ Competition, and Western Front New Music. Between 2007 and 2017, Davachi had the unique opportunity to work for the National Music Centre in Canada as an interpreter and content developer of their collection of acoustic and electronic keyboard instruments. She holds a master's degree in electronic music and recording media from Mills College and is currently a doctoral candidate in musicology at UCLA, focusing on timbre, phenomenology, and critical organology.

### Sally Decker

Sally Decker is a composer and performer working with feedback systems, synthesizers, text and voice. She is interested in mind-body connectivity, healing processes, and sound as a vessel for practicing presence. She has performed at venues such as The Lab, SFMOMA, Indexical, Pioneer Works, and has been featured by The Quarterless Review, WFMU, and Bandcamp Daily. Her full-length album *In The Tender Dream* was released in 2021 on NNA Tapes. Currently she collaborating in duo projects with Brendan Glasson and with Briana Marela.

### Paul DeMarinis

Paul DeMarinis has been working as an electronic media artist since 1971 and has created numerous performance works, sound installations and interactive electronic inventions. One of the first artists to use computers in performance, he has performed internationally, at The Kitchen, Festival d'Automne a Paris, Het Apollohuis in Holland and at Ars Electronica in Linz and created music for Merce Cunningham Dance Co. His artworks have been exhibited at the I.C.C. in Tokyo, Singuhr Projekte in Berlin, The Museum of Modern Art in San Francisco and the Shanghai Biennale. He has received major awards and fellowships in both Visual Arts and Music from The National Endowment for the Arts, N.Y.F.A., N.Y.S.C.A., the John Simon Guggenheim Foundation, the Rockefeller Foundation and was



awarded the Golden Nica for Interactive Art at Ars Electronica. Much of his work deals with the areas of entanglement between human communication and technology. Major installations include "The Edison Effect" which uses optics and computers to make new sounds by scanning ancient phonograph records with lasers, "Gray Matter" which uses the interaction of flesh and electricity to make music, "The Messenger" that examines the myths of electricity in communication. Works such as "RainDance" and "Firebirds" use fire and water to create the sounds of music and language. Public artworks include large-scale interactive installations at Park Tower Hall in Tokyo, at the Olympics in Atlanta and at Expo in Lisbon and at ZKM in Karlsruhe. He has been an Artist-in-Residence at The Exploratorium and at Xerox PARC, a guest artist of the DAAD in Berlin and is currently a Professor of Art, and by courtesy, of Music, at Stanford University in California.

### Eclipse Quartet

The Eclipse Quartet is an ensemble dedicated to the music of twentieth century and present-day composers. The scope of their repertoire spans works from John Cage and Morton Subotnick to collaborations with the singers Beck and Caetano Veloso. Eclipse has the versatility to cross genres from works that include electronics and computer processing to the jazz compositions of Grammy award winning pianist Billy Childs. The Quartet has performed frequently on both coasts and has participated in festivals such as the Look and Listen Festival in NYC, the Festival for New American Music in Sacramento, the Scarlatti Festival in Naples, Italy, the Martha's Vineyard Chamber Music Festival, the Angel City Jazz Festival and the Hear and Now Festival in Los Angeles.

The repertoire of Eclipse contains works by such dynamic composers as Roscoe Mitchell, Roger Reynolds, Julia Wolfe, Ben Johnston, Ruth Crawford Seeger, Annie Gosfield, John Zorn, Fred Frith, Philip Glass, John King and Lois V. Vierk. They have premiered new works by Zeena Parkins, Carla Kihlstedt, Sarah Gibson, Gernot Wolfgang, Stephen Cohn and David Jaffe.

Eclipse has recorded the string quartets of Zeena Parkins for the Tzadik label and Morton Feldman's epic Piano And String Quartet with pianist Vicki Ray on Bridge Records. In June 2013 Eclipse released a disc of three works for percussion and string quartet with percussionist William Winant on New World Records as recipients of the Aaron Copland Fund for Music Recording Grant. In Winter of 2014 the MicroFest label released Ruminations featuring Eclipse's recording of Ben Johnston's Revised Standards. 2019 saw the Cold Blue release of Matt Sargent's evening length work Separations Songs and in 2022 Bridge Records will release the Eclipse recording of Tom Flaherty's string quartet, Recess.

The Eclipse Quartet have been Artists in Residence at Mills College in Oakland, California, UC Davis, and at the historic artists' retreat Villa Aurora in Los Angeles.

### James Fei

James Fei (b. Taipei, Taiwan) moved to the US in 1992 to study electrical engineering but lost his way in music, becoming a composer, saxophonist and electronic musician. Works by Fei have been performed by the BBC Scottish Symphony Orchestra, Orchestra of the S.E.M. Ensemble, Bang on a Can All-Stars, MATA Micro Orchestra and Noord-Hollands Philharmonisch Orkest. Recordings can be found on Leo Records, Improvised Music from Japan, CRI, Krabbesholm and Organized Sound. Compositions for Fei's own ensemble of four

alto saxophones focus on physical processes of saliva, fatigue, reeds crippled by cuts and the threshold of audible sound production, while his sound installations and performance on live electronics often focus on electronic and acoustic feedback. Fei received the Grants for Artists Award from the Foundation for Contemporary Arts in 2014 and he is president of Anthony Braxton's Tri-Centric Foundation. Fei has taught at Mills College in Oakland since 2006, where he is Professor of Electronic Arts, Director of the Center for Contemporary Music and heads the Art and Technology Program.

### Paul Flight

Paul Flight has been a countertenor soloist with many of the major symphony orchestras in this country and abroad. Among the works he has performed are Leonard Bernstein's *Chichester Psalms* with the Cleveland Orchestra, Unsuk Chin's *Cantatrix Sopranica* with the Los Angeles Philharmonic, and John Adams's oratorio *El Niño* with the Atlanta Symphony, The Ravina Festival, The BBC Scottish Symphony Orchestra at The Edinburgh Festival, The Los Angeles Philharmonic, Den Norske Opera Oslo, and the Teatro Municipal of São Paulo, among others. His portrayal of the Egyptian pharaoh Akhnaten in the Oakland Opera production of Philip Glass' *Akhnaten* received glowing reviews from the San Francisco Chronicle. A strong proponent of new music, Flight joined Aguavá New Music Studio to perform new works by Mexican composer Mario Lavista at the 31st Festival Internacional Cervantino. Flight has sung in many outstanding professional ensembles including Theatre of Voices, The New York Collegium, Aguavá, Piffaro, The Waverly Consort, The Folger Consort, Pomerium Musices, and The Concord Ensemble. He is known throughout the Bay Area as Artistic Director and conductor of the California Bach Society.

### gabby fluke-mogul

gabby fluke-mogul is a New York based improviser, composer, & educator. fluke-mogul exists within the threads of improvisation, the jazz continuum, noise, & experimental music. Their playing has been described as "embodied, visceral, & virtuosic" & "the most striking sound in improvised music in years..." On fluke-mogul's most recent solo record off Relative Pitch, Foxy Digitalis writes—"threshold is one of the most intense and captivating releases of 2021 so far." gabby is humbled to have collaborated with Nava Dunkelman, Joanna Mattrey, Fred Frith, Daniel Carter, Ava Mendoza, Jessica Pavone, Luke Stewart, Zeena Parkins, & Pauline Oliveros among many other musicians, poets, dancers, & visual artists. gfm holds a MFA in Music Performance & Literature from Mills College, a BA in Music & Early Childhood Education from Hampshire College, & a Deep Listening certificate from The Center for Deep Listening at Rensselaer.

### Fred Frith

A multi-instrumentalist, composer, and pioneer of the extended electric guitar, Fred Frith has been active for many years in the fertile margins of new music. Deeply involved in the art and craft of improvisation since the late 1960s, he has also maintained a strong connection with his roots in rock and folk music, through bands like Henry Cow, Art Bears, Massacre, Skeleton Crew, FF Guitar Quartet, Cosa Brava and The Fred Frith Trio. His compositions have been performed by Ensemble Modern, Ground Zero, Arditti Quartet, Robert Wyatt, Concerto Köln, the BBC Scottish Symphony Orchestra, Bang on a Can All Stars, Sleepytime Gorilla Museum, and many

others. Film music credits include the acclaimed documentaries *Rivers and Tides*, *Touch the Sound* and *Leaning into the Wind* by Thomas Riedelsheimer, *The Tango Lesson* and *The Party* by Sally Potter, Werner Penzel's *Zen for Nothing*, and the award winning (and Oscar-nominated) *Last Day of Freedom*, by Nomi Talisman and Dee Hibbert-Jones. Fred has also created an extensive catalog of music for dance, notably for Amanda Miller's Pretty Ugly Dance Company. He has performed and/or recorded with composers Gavin Bryars, Alvin Curran, Annea Lockwood, Christian Wolff, and John Zorn; improvisers Lotte Anker, Derek Bailey, Han Bennink, Butch Morris and Ikue Mori; classical virtuosos Evelyn Glennie, Katia Labèque, Viktoria Mullova, and Werner Bärtschi; and—as session musician—on albums by, for example, Brian Eno, The Residents, The Swans, Violent Femmes, Material, Matthew and the Unfortunates and Half Japanese. Fred taught both improvisation and composition at Mills for almost twenty years.

### Brendan Glasson

Brendan Glasson (b. 1985, Providence RI) works with sound, video, text, and performance. He lives and works in Oakland, CA. Brendan has performed and shown work at Centre Pompidou-Metz, the RISD Museum, the MUDAM Museum, G16, the Lab, Pro Arts Gallery, and more. He is the Technical Director at the Center for Contemporary Music at Mills College.

### Nalini Ghuman

Welsh pianist Nalini Ghuman has performed recitals, chamber music, and concertos across the UK and the Bay Area, including at The University of California's Noon Concert Series, at Oxford University's Concert Series in the Holywell Music Room (Europe's oldest concert hall), and here at Mills College where she holds the Luther Marchant Endowed Professorship in Music. She was a piano scholar at the Royal Academy of Music, and is also a violinist, soprano, and internationally known musicologist specializing in 20th-century music. As a pianist, she gave an acclaimed performance of Alban Berg's Sonata Op.1 in Hertz Hall in Berkeley, and performed the West Coast (possibly US) premiere of John Foulds' first *Essay in the South Indian Modes* on the Mills Music Now Series.

Nalini and Paul have been performing together for two decades. At Mills College, they co-directed a fully-staged 20th-century opera double bill for the annual Darius Milhaud Concert, featuring Holst's Indian opera *Savitri* and Milhaud's *Les malheurs d'Orphée*. As a vocal-piano duo, they have performed French *Mémoires* by Debussy, Chaminade, Hahn, Chausson, Massenet, and Gounod, Brahms's *Vier Ernste Gesänge*, Holst's *Vedic Hymns*, as well as Britten's *Canticle*, *Abraham and Isaac* as part of Britten 100 Events Worldwide.

### Anne Hege

Dr. Anne K. Hege creates musical worlds that invite an awareness of and attention to the body and our present moment. In her work as a composer, vocalist, conductor, instrument builder, and scholar, she explores the roots of musicality in the intersection of ensemble interaction, technology, embodiment, and expression. Her works have been performed by groups including So Percussion, New Jersey Symphony Orchestra, Princeton Laptop Orchestra, Stanford Laptop Orchestra, loadbang, Clerestory, and Volti SF among others. Hege is currently completing her first opera, *The Furies: A Laptop Opera* for laptop orchestra and live vocalists to premiere in 2022 at CCRMA as well as her first album for The Tape Machine (her analog live-looping instrument) to be released on INNOVA Records.

### Brenda Hutchinson

Brenda Hutchinson is a composer and sound artist. Through her work with large-scale experiments in socially based improvisations and interactions, Brenda has developed a body of work based on a perspective about interacting with the public and non-artists through personal, reciprocal engagement with listening and sounding. Since 1990, she has cultivated an unstable relationship with the Long Tube, and more recently with an electronically enhanced version that she uses for both solo performance and to improvise with other musicians. In 2008, Brenda began dailybell, an ongoing aspirational project, dedicated to the observation of the sun every time it crosses the horizon and to sharing the awareness of that moment with others through the ringing of bells. She is honored to be part of this celebration with the Mills community.

### IMA

IMA is the electro-percussion project of electronic sound artist Amma Atertia (HK) and percussionist Nava Dunkelman (JP), based in California and New York. Through restraint and release, IMA depicts expressionistic noise music of Japanese poetry with the meticulous industrial and serene. Striving for a balance between precision of instrumentation, filmic transitions between silence and densities are driven to brinks of breakage, situated by beautification in between. IMA marches forth with starkness and surrender into the aftermath of destruction and attempt for transformative regeneration of beauty through catalysts of pleasure. The duo was presented in residency at The Stone, NYC (2016), San Francisco Electronic Music Festival, SF (2016), San Francisco Art Institute (2018), CCRMA, Stanford University (2018), Other Minds:Latitudes (2019). Performed and collaborated with Ikue Mori, Pauchi Sasaki, Fred Frith, John Zorn, Matmos, Zeena Parkins, Erik Friedlander, Brian Chase, and many others.

### IONE

IONE is an author/playwright/director and an improvising text-sound artist. She has taught and performed throughout the world with her spouse and creative partner Pauline Oliveros. Together, they have created large music theater works including *Njinga the Queen King*; *The Return of a Warrior*, *Io and Her and the Trouble with Him*; *A Dance Opera in Primeval Time* and *The Lunar Opera: Deep Listening For\_Tunes*. IONE's film, *Dreams of the Jungfrau* was shown in the US and Spain and at The Quiet Music festival in Cork, Ireland. The *Nubian Word for Flowers*; *A Phantom Opera* premiered at Roulette Intermedium and NWF, *The Pocket Edition* premiered at New York Public Library for the Performing Arts, Lincoln Center, February, 2020. IONE's memoir, *Pride of Family; Four Generations of American Women of Color* was a New York Times Notable Book on its publication. She was Artistic Director of Deep Listening Institute, Ltd for 15 years and is currently a Consultant at the Center for Deep Listening®, RPI, Troy, NY. As Founding Director of The Ministry of Maât, Inc., IONE disseminates the work of Pauline Oliveros and sponsors workshops and retreats, fostering women's creativity and encouraging a vibrant international community of artists.

She received the 2019 Arts Mid-Hudson Individual Artist's Award and a Certificate of Merit from The State of New York. She is a member of the Distinguished Mentors Council of Composers Now. Her most recent opera is *Touch Irish National Opera* with composer Karen Power.

## Joëlle Léandre

Joëlle Léandre, born in Aix-en-Provence in 1951, is a French contrabassist, composer and improviser.

In 1976, she was awarded the « Creative Associate of Arts », a one year grant to work in Buffalo, New York, with Morton Feldman.

Joëlle Léandre is a laureat of the Villa Médicis “Hors les Murs” program which provided an opportunity to live and work in New York for a year (1981). She was also a recipient of the DAAD Scholarship (Deutscher Akademischer Austauschdienst—1990) an artist-in-residence program and the Villa Kujoyama Scholarship (Kyoto, Japan 1998).

In 2002, 2004 and 2006, Joëlle Léandre was a visiting professor of composition and improvisation and the Darius Milhaud Chair at Mills College in Oakland, California.

Léandre's work spans the globe. Her creative and performance activities, both solo and ensemble, have led her to the most prestigious European, American and Asian scenes.

She has worked with Merce Cunningham, Morton Feldman, John Cage, and Giacinto Scelsi, Philippe Fenelon, Philippe Hersant, Steve Lacy, José Luis Campana, Betsy Jolas and Aldo Clementi.

At ease with contemporary music ensembles, she has performed with L'itinéraire, L'Ensemble Intercontemporain and 2E2M in Paris.

She has also collaborated with the greatest names in jazz and improvisation such as Derek Bailey, Anthony Braxton, George Lewis, Evan Parker, Irene Schweizer, William Parker, Barre Phillips, Pascal Contet, Hamid Drake, Steve Lacy, Lauren Newton, Peter Kowald, Urs Leimgruber, Mat Maneri, Roy Campbell, Fred Frith, John Zorn, Mark Nusssef, Marilyn Crispell, India Cooke ...

About forty composers have composed for the bass, and several scores have been dedicated to her.

In contemporary dance, she has been approached by choreographers and dancers such as Yano, Dominique Boivin, Mathilde Monnier, Elsa Wolliaston, and Josef Nadj.

Joëlle Léandre has recorded more than 180 albums.

Her book, *A Voix basse*, is a collection of interviews with Franck Médioni (MF, 2008). This book was translated into English at Kadima (Israel).

She was named “Chevalier de l'Ordre National du Mérite” and most recently “Chevalier de l'ordre des Art et des Lettres” (France).

## Annea Lockwood

Annea Lockwood's compositions range from sound art and environmental sound installations to concert music. Recent works include *Becoming Air*, co-composed with Nate Wooley, trumpet, *Wild Energy* with Bob Bielecki—a site-specific installation focused on geophysical, atmospheric and mammalian infra and ultra sound sources, permanently installed at the Caramoor Center for Music and the Arts, Katonah New York, *Into the Vanishing Point*, co-composed with the ensemble Yarn/Wire—a meditation on the large-scale disappearance of insect populations, and *For Ruth* commissioned by the Counterflows Festival '21.

Water has been a recurring focus of her work and her three installation sound maps of rivers: The Hudson River, the

Danube and the Housatonic River have been widely presented. Her music has been issued on CD, vinyl and online on the Gruenrekorder, Black Truffle, Superior Viaduct, Lovely Music, New World, Ambitus, 3Leaves, XI, EM and other labels.

She is a recipient of the SEAMUS (Society for Electro-Acoustic Music in the United States) Lifetime Achievement Award 2020. [www.annealockwood.com](http://www.annealockwood.com)

## Roscoe Mitchell

Roscoe Mitchell is an internationally renowned musician, and composer. His virtuosic resurrection of overlooked woodwind instruments spanning extreme registers, visionary solo performances, and assertion of a hybrid compositional/improvisational paradigm have placed him at the forefront of contemporary music. Mr. Mitchell is a founding member of the Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians (AACM), and the Trio Space. He is also distinguished as *the* founder of the Creative Arts Collective, The Roscoe Mitchell Sextet & Quartet, The Roscoe Mitchell Art Ensemble, The Sound Ensemble, The New Chamber Ensemble, and the Note Factory.

His instrumental expertise includes the gamut of the saxophone and recorder families, clarinets, flute, piccolo, and the transverse flute in addition to his elaborate invention, the Percussion Cage. His oeuvre boasts hundreds of albums. His vast discography includes “Sound” (1966, 5-star review in DownBeat Magazine), “People in Sorrow” (1969, with the AEOC), “Nonaah” (1977, DownBeat Magazine Record of the Year), “Bells for the South Side” (2017, featured as one of the NYTimes's best jazz albums of the year) and “Discussions” (distinguished on the NY Times's list of 2017's best classical albums).

Mitchell's honors include the 2020 NEA Jazz Master Fellowship, the United States Artist Award (2019), ASCAP Founders Award (2018), Multiple Reeds Player of the Year: Jazz Journalists Association Jazz Awards (2018), Doris Duke Artist Award and Audience Development Fund (2014), a CMA Presenting Jazz grant (2010), Golden Ear Award, Deep Listening Institute (2009), The Shifting Foundation Grant, Meet the Composer, and the John Cage Award for Music-Foundation for Contemporary Performance Arts, Inc. Most recently, He has completed several commissions including “CARDS In 3D Colors” for Violin & Piano (Kate Stenberg & Sarah Cahill commission) 2020; Mutable Music commissions: “Sustain and Run” for Orchestra and Solo Improvisors 2020, two pieces of a three-song cycle of Bob Kaufman poems: “To My Son Parker, Asleep in the Next Room” 2020 and “WHO HAS SEEN THE WIND?” 2020 For Baritone and Piano (the third piece will be based on the Kaufman poem “Scene in a Third Eye”); Creative Arts Collective commissions funded by New Music USA: “CARDS: The Detroit Deck” 2020, “CARDS: 11-11-2020” 2020 and “CARDS: The Maple just turned Red” 2020; Commissions for the Metropolis Ensemble (combined ensembles of Immanuel Wilkins Quartet and The Ruckus Ensemble): “LADY MOON” 2021 for the Ruckus Ensemble on Baroque Instruments, “O'CAYZ CORRAL Part Two” 2020 for the Immanuel Wilkins Quartet on modern instruments, “Metropolis At 440 Oakwood Drive” 2020 for the combined Metropolis Ensemble. Additionally, he celebrated two 50-year anniversaries this decade: the AACM's in 2015, and the Art Ensemble of Chicago's in 2019.

## Nicole Paiement

Nicole Paiement has an international reputation as a conductor of contemporary music and opera. She is the



Founder, Conductor and Artistic Director of Opera Parallèle in San Francisco and has helmed the world or American premiere of many new works. Under her baton, OP has earned rave reviews for its innovative work in opera. She is Principal Guest Conductor at The Dallas Opera where she also mentors for the Hart Institute for Women Conductors. Recent productions in Dallas include the American premiere of Van der Aa's *Sunken Garden*, and the world premiere of Talbot's *Everest*. In 2016, she was awarded the American Composer's Forum "Champion of the New Music" Award for her outstanding contribution to New Music.

### Zeena Parkins

Electro-acoustic composer/performer, multi-instrumentalist, improviser, and pioneer of contemporary harp performance, Zeena Parkins re-imagines both the acoustic harp and an evolution of her original electric ones, through the use of expanded playing techniques, preparations, and custom designed processing. Within a shifting constellation of improvised/composed/gesture/touch/ space/sound/noise/music, Parkins is engaged in translations of sonicity within environments: architectural/emotional/topographical/social.

Awards include: Doris Duke Artist Award, DAAD Fellowship, Foundation for Contemporary Arts, MAP Fund grants, NYFA Fellowship, Atlantic Center for the Arts Master Artist-in-Residence, Herb Alpert/Ucross Prize, Civitella Ranieri Residency, the Robert Rauschenberg Residency, and three Bessies for her groundbreaking work with dance. Parkins has received commissions from Whitney Museum, Tate Modern, Sharjah Art Foundation, NeXtWorks Ensemble, Either/Or Ensemble/ Ensemble Son, Donaueschinger Musiktage, Sudwestrundfunk, Bang on a Can Spit Orchestra, and Merce Cunningham Dance Company.

Parkins was recently awarded with an honorary doctorate from Bard College. Currently, she is the Darius Milhaud Professor of composition at Mills College.

### Stephen Parris

Composer / performer Stephen Parris's compositional work has ranged from the intersections between improvisation and composition, process composition, and contemporary approaches to gamelan.

In 2014, he formed Gamelan Encinal; a new music gamelan ensemble that focuses on contemporary works for just tuned gamelan instruments using Lou Harrison's tuning.

Recent recordings where Stephen can be heard as a gamelan musician include "Lou Harrison: Scenes From Cavafy" on New World Records, and "Nourishment" by Gamelan Pacifica on Blind Stone Records. As an improvising guitarist, he can be heard on "Sweet Figeater Surprise" by Figeater on Bunny Blasto Records, "Backdoor Draft" and "Arm Me" By Special O.P.S., and "Non Grata" by Non Grata along with a large number of other releases on Monktil Records.

Stephen currently continues his role as director of Gamelan Encinal, is a current performer with Sari Raras, and is a long-standing member of the Monktil Creative Music Concern. While living in Seattle from 200 to 2012, he was a performer in Gamelan Pacifica. During that time, he performed with many notable Javanese musicians and performers including Peni Candarini, Rahayu Suppangah, Didik Nunuk Thuwok, and Ki Purbo Asmoro. He teaches Gamelan with Daniel Schmidt at Mills College, and with Midiyanto at UC Berkeley.

### Maggi Payne

Maggi Payne is a composer primarily of electronic and electro-acoustic music, a video artist, and a flutist. She is a recording engineer/editor, archivist, and historical remastering engineer.

Her works are presented world-wide. She received the SEAMUS Award in 2022, and is the recipient of several awards from the National Endowment for the Arts and Bourges, and received an honorary mention from Prix Ars Electronica for her video work, *Apparent Horizon*. Recent commissions include KRAAK, Belgium (2020); Berkeley Arts Commission for a three month outdoor installation (*Immersion*, Bay Area Soundscape); Francisco Lopez, for the Reina Sofia National Museum of Contemporary Art, Madrid (*Through Space and Time*); Jacqueline Gordon, for The Lab (BAM); Seth Horvitz for the Air Texture label (*In the Night Sky*); Steven Miller for his CD boxed set (*Beyond*); and the University of Illinois Experimental Music Studio 50th Anniversary celebration CD (*Electric Ice*).

Works appear on Aguirre, Air Texture, The Lab, Lovely Music, Innova, Starkland, Music and Arts, New World Records (CRI), Root Strata, Ubuibi, Asphodel, and/OAR, Centaur, MMC, Digital Narcis, Capstone, Mills, and Frog Peak labels.

### Larry Polansky

Larry Polansky is a composer, theorist, performer, editor, writer and teacher. He is Emeritus Strauss Professor of Music at Dartmouth College, Emeritus Professor of Music at the University of California Santa Cruz, and the co-founder and co-director of *Frog Peak Music (A Composers' Collective)*. He has also taught at Bard College and several other schools. His many solo CDs are available on *New World Records*, *Artifact*, *Cold Blue* and other labels, and his music is widely anthologized elsewhere as well. His works are performed frequently around the world. In addition, he has served on the Board of Directors of New World Records for well over 10 years.

From 1981–90 he worked and taught at the Mills College Center for Contemporary Music, and where he was one of the co-authors (with Phil Burk and David Rosenboom) of the computer music language *HMSL*, and a contributor to the widely-used program *SoundHack* (by Tom Erbe). He directed the Center for Contemporary Music in 1989–90.

His articles are published widely in journals such as *Perspectives of New Music*, the *Journal of Music Theory*, the *Computer Music Journal*, the *Musical Quarterly*, *Leonardo*, and the *Leonardo Music Journal* (of which he was the founding editor), as well as many other publications. He is one of the editors of more than 30 scores of Johanna Magdalena Beyer, as well as scores by Ruth Crawford Seeger and others. In 2001–2004, at the request of Crawford Seeger's estate, he completed and edited, in cooperation with Seeger's biographer Judith Tick, Ruth Crawford Seeger's major unpublished monograph *The Music of American Folk Song* (published by the University of Rochester Press). Polansky's writings on American music include works on James Tenney Crawford Seeger, Lou Harrison, Beyer, and many others. He is also a co-author of *Music and Computers*, a web-text published by Key Publications. At the request of James Tenney, Polansky served as the main editor (along with co-editors Lauren Pratt, Mike Winter, and Robert Wannamaker) of the posthumously published collection of Tenney's theoretical writings, *From Scratch*, published by the University of Illinois Press in 2015.

Polansky has been the recipient of a number of prizes, commissions, and awards, including Guggenheim, Fulbright, and Mellon New Directions Fellowships (the latter for work in ASL,

American Sign Language poetry and performance). He was the inaugural recipient (with David Behrman) of the *Henry Cowell Award* from the American Music Center.

As a performer (primarily as guitarist and mandolinist), he has premiered, performed and recorded important contemporary works by Christian Wolff, Barbara Monk Feldman, Michael Parsons, James Tenney, Lou Harrison, Lois V Vierk, Christian Wolff, Ron Nagorcka, Daniel Goode, David Mahler, and many others. A member of several contemporary music ensembles, he also served as the curator (and guitarist) for the *Downtown Ensemble* (NYC) for a number of years, and as part of *Trio* (with Kui Dong and Christian Wolff) for over a decade.

Two of his recent CDs include: *These are the generations...* on New World Records, and *from pike*, a set of electric guitar duets with Giacomo Fiore, based on Ruth Crawford Seeger's piano arrangements in her *22 American Folk Songs* collection.

### David Rosenboom

David Rosenboom (b. 1947) is a multifaceted composer-performer, interdisciplinary artist, author and educator known as a pioneer in American experimental music. His multi-disciplinary, post-genre composition and performance has traversed ideas about spontaneously evolving musical forms, languages for improvisation, new techniques in scoring, cross-cultural and large-form collaborations, performance art and literature, interactive multi-media and new instrument technologies, generative algorithmic systems, art-science research and philosophy, and extended musical interface with the human nervous system. A feature article in *The Wire* magazine about his life and work begins, "*Biofeedback, intelligence swarms, solar vibrations and generative opera are among the utopian possibilities proposed by US composer David Rosenboom during 50 years of navigating new frontiers of music and technology.*" (J. Cowley, *The Wire*, September, 2014)

Rosenboom was Dean of The Herb Alpert School of Music at California Institute of the Arts from 1990 through 2020, where he now holds the Roy E. Disney Family Chair in Musical Composition. Prior position highlights include: Richard Seaver Distinguished Chair in Music, CalArts; Darius Milhaud Professor of Music, Head of the Music Department, and Director of the Center for Contemporary Music, Mills College; founding music and interdisciplinary professor, York University (Toronto); Artistic Coordinator, Electric Circus (New York); and Creative Associate, Center for Creative and Performing Arts, State University of New York (Buffalo). He regularly performs and speaks in international venues, and his work is widely recorded and published. During his fifty-year retrospective at the Whitney Museum of American Art, the *New York Times* referred to him as an "*avatar of experimental music.*" (Tommasini, A., *New York Times*, 24 May 2015)

Website: <https://davidrosenboom.com>

### Saariselka (Marielle Jacobson and Chuck Johnson)

There is an old Norse myth that says the great northern glaciers stored energy until they burst with fluorescent light, creating the Aurora Borealis. Saariselka is inspired by the meeting of earth and light, where slowly moving land masses merge with enveloping light fields. This sonic collaboration is between composers Marielle Jakobsons (Fender Rhodes, organ, synthesizers) and Chuck Johnson (pedal steel guitar and treatments). Their recordings have been released by Temporary Residence, Ghostly, and Longform Editions.

Composer, musician and producer Chuck Johnson approaches his work with an ear towards finding faults and instabilities that might reveal latent beauty, with a focus on guitar, experimental electronics, and music for film and television. Recordings of his work have been published by VDSQ, Thrill Jockey, Kompakt, Merge, and Three Lobed, among others.

Marielle V. Jakobsons is a composer and intermedia artist based in Oakland, CA. Her compositions evoke minimalism with melodic drone and enveloping polyrhythmic soundscapes of synthesizers, strings, and voice. She has published recordings and toured internationally on Thrill Jockey, Mexican Summer, Students of Decay, Digitalis, Important Records, among others.

### Daniel Schmidt

Daniel Schmidt has composed and built instruments for American Gamelan since 1976. The work represented on this concert is drawn from the last few years.

Daniel was first exposed to gamelan through the teaching of K. R. T. Wasitodiningrat (known as Pak Cokro). After six years of studying traditional Javanese music intensively at CalArts and at the Center for World Music, he stepped away into his own approach, becoming one of the pioneers of American Gamelan, which was inspired by Javanese gamelan music but also influenced by contemporary Western movements such as the process approach and minimalism. Other ground-breaking American Gamelan composers included Lou Harrison, David Doty, Henry Rosenthal, Paul Drescher, Jody Diamond, Barbara Benary, and Phil Corner.

The group of pioneers found it necessary to establish their own performing ensembles. Daniel's was the Berkeley Gamelan, which was quite active up and down the west coast until about 1996 and can now be heard on his album *In My Arms, Many Flowers*, recently released by Recital.

Early American Gamelan composers had very little access to traditional instruments. Daniel recalls, "In order to compose we had to build instruments for ourselves. Several sets of instruments sprang up in those early days to serve our compositional needs. This was no small thing. We adopted aluminum as our metal, as forging bronze in the traditional manner required skills we knew little about. . . . The instruments we made were characteristic of most early attempts, simple and not too well worked out." After many iterations, Daniel's instruments have evolved into sophisticated and beautiful creations, with well thought-out tuning and resonance systems, housed in elaborate wooden cases.

Always afire with new experimental instrument ideas, Daniel has found a wonderful partner in Paul Drescher. He has collaborated with the Paul Drescher Ensemble on many creations and installations, including the quadrachord, the Hurdy Grande, Sound Stage and Schick Machine.

A beloved teacher, Daniel has introduced music lovers of all ages to gamelan through classes at Cazadero Music Camp, Sonoma State, and UC Berkeley, as well as wide-spread residencies. Currently, he directs the UCB Gamelan Ensemble and teaches gamelan and instrument building at Mills College.

### Laetitia Sonami

Laetitia Sonami is a performer and installation artist. She builds personal electronic instruments. After twenty-five years performing with her lady's glove, she created the Spring Spyre which applies the Machine Learning software created by Rebecca Fiebrink to the control of real-time audio synthesis.

Three small audio pick-ups are activated by springs; while you never actually hear the springs, the audio signals generated by touching the springs are analyzed for feature extraction. The data is sent to the ML software, which in turn controls the synthesis in Max-MSP. The resulting synthesis can be adjusted to range from stable to highly unpredictable behaviors.

Laetitia was born in France. After studying with Eliane Radigue in Paris, she moved to the United States to continue her electronic music studies with Joel Chadabe at SUNY-Albany, and David Behrman and Robert Ashley at the Center for Contemporary Music, Mills College, where she received her MFA in 1981. Awards include the Herb Alpert Awards in the Arts (2000) and the Foundation for Contemporary Performance Awards (2002).

### Stenberg|Cahill Duo

The Stenberg|Cahill Duo is dedicated to promoting the American experimental tradition and expanding it through the commissioning of new work. "Contemporary music fans are fortunate to have this simultaneously authoritative and approachable pair," writes the *San Francisco Classical Voice*.

Recent Stenberg|Cahill Duo appearances include performances at San Francisco Performances PIVOT with percussionist William Winant, Berkeley Chamber Performances, Cal State Fullerton New Music Festival, Berkeley Museum of Art and Pacific Film Archive, Other Minds New Music Séance, and Garden of Memory at the Julia Morgan Chapel of the Chimes. The duo has commissioned a new work from Pamela Z, which will be premiered this August.

A leading interpreter of contemporary chamber music, violinist Kate Stenberg has been commissioning new works by composers around the globe for the past three decades. Her performances have been described as "highly virtuosic and deeply communicative...full of character and presence" by New Music Box. Recent recordings include music by Larry Polansky and Robert Honstein. Kate Stenberg and violinist/improviser Irene Sazer have recently created The Mycos Project, whose mission is to expand awareness about climate change through the arts, ecological sciences and Indigenous wisdom.

Sarah Cahill has commissioned and premiered over seventy compositions for solo piano. Composers who have dedicated works to Cahill include John Adams, Terry Riley, Pauline Oliveros, Julia Wolfe, Annea Lockwood, and Mary D. Watkins. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF). Recent concerts include The Barbican in London, the Huddersfield Contemporary Music Festival, and the Detroit Institute of Arts. Her recording of Lou Harrison's Concerto for Piano with Javanese Gamelan was recently released by the Cleveland Museum of Art.

### Las Sucias

(Danishta Rivero and Alexandra Buschman-Román)

Las Sucias is the Avant-Tropical Noise duo formed by Danishta Rivero and Alexandra Buschman-Román. Through ritualistic and improvisatory manifestations involving electronics and *bruja* voices, they look to their Venezuelan and Puerto Rican roots, and the diaspora's cultural expression steeped in Afro-Caribbean and *mestiza* consciousnesses.

Danishta and Alexandra met at Mills College in 2008 and immediately gravitated toward each other through the shared struggle of practicing experimentalism to explore their subjectivity as immigrant women of color.

### Zachary James Watkins

Zachary James Watkins studied composition with Janice Giteck, Jarrad Powell, Robin Holcomb and Jovino Santos Neto at Cornish College. In 2006, Zachary received an MFA in Electronic Music and Recording Media from Mills College where he studied with Chris Brown, Fred Frith, Alvin Curran and Pauline Oliveros. Zachary has received commissions from Documenta 14, the Kronos Quartet, The Living Earth Ensemble, sfsound and the Seattle Chamber Players among others. His 2006 composition Suite for String Quartet was awarded the Paul Merritt Henry Prize for Composition and has subsequently been performed at the Labs 25th Anniversary Celebration, the Labor Sonor Series at Kule in Berlin Germany and in Seattle Wa, as part of the 2nd Annual Town Hall New Music Marathon featuring violist Eyvind Kang. Zachary has performed in numerous festivals across the United States, Canada, Mexico and Europe and his band Black Spirituals opened for pioneering drone metal band Earth during their 2015 European tour. In 2008, Zachary premiered a new multi-media work entitled Country Western as part of the Meridian Gallery's Composers in Performance Series that received grants from the The American Music Center and The Foundation for Contemporary Arts. An excerpt of this piece is published on a compilation album entitled "The Harmonic Series," along side Pauline Oliveros, Ellen Fullman, Theresa Wong Charles Curtis and Duane Pitre among others. Zachary recently completed Documentado / Undocumentado a multimedia interactive book in collaboration with Guillermo Gómez Peña, Gustavo Vasquez, Jennifer Gonzalez and Felicia Rice. His sound art work entitled Third Floor::Designed Obsolescence, "spoke as a metaphor for the breakdown of the dream of technology and the myth of our society's permanence," review by Susan Noyes Platt in the Summer '05 issue of ARTLIES. Zachary releases music on the labels Sige, Cassauna, Confront (UK), The Tapeworm and Touch (UK). Novembre Magazine (DE), ITCH (ZA), Walrus Press and the New York Miniature Ensemble have published his writings and scores. Zachary has been an artist in resident at the Espy Foundation, Djerassi and the Headlands Center for the Arts.

### Jennifer Wilsey

Jennifer Wilsey—percussionist, improviser, composer, and educator—is a co-founding member of improvising ensembles Timeless Pulse (with Pauline Oliveros, Thomas Buckner, and George Marsh), The Bloom (with W. Allaudin Mathieu and George Marsh), and Gestaltish (with Rachel Condry, Gretchen Jude, and Jacob Peck). Jennifer's projects have also included work with The Good Sound Band, Wrestling Worms, The Luna Ensemble, Petr Kotik and the SEM Ensemble, Stuart Dempster, Bernie Krause, and Anna Halprin, among others. Her recordings can be heard on the Deep Listening, Mutable, Cold Mountain Music, Public Eyesore Records, and Pitch-A-Tent labels. She received her BA in Music from UC Santa Cruz and MFA in Performance and Literature with Improvisation Specialization from Mills College (with the Margaret Lyon Prize), and is a Deep Listening Certificate holder. As an educator, Jennifer directs the Musicianship Program at Mills College, teaches percussion, percussion pedagogy, and directs the Percussion and Improvisation Ensemble at Sonoma State University, and teaches in the Deep Listening® Online Certificate Training Program at Rensselaer. She offers workshops, intensives and retreats in Deep Listening, Improvisation, and Music Games, and individual lessons via her creative music studio in Santa Rosa and Oakland, California.



## William Winant

In 2016, Winant was awarded a large unrestricted grant from the Foundation for Contemporary Arts in recognition for his groundbreaking work as a contemporary percussionist. In 2014 he received a Grammy nomination for his recording of John Cage's historic solo work, 27' 10.554" for a percussionist, on Micro Fest Records.

He has collaborated with some of the most innovative and creative musicians of our time, including John Cage, Iannis Xenakis, Pierre Boulez, Frank Zappa, Keith Jarrett, Roscoe Mitchell, Anthony Braxton, Fred Frith, James Tenney, Terry Riley, Cecil Taylor, Gerry Hemingway, Mark Dresser, Barry Guy, Marilyn Crispell, George Lewis, Steve Reich and Musicians, Nexus, Charles Wuorinen, Jean-Philippe Collard, Frederic Rzewski, Ursula Oppens, Joan LaBarbara, Annea Lockwood, Danny Elfman/Oingo Boingo, Ashely Fure, Sonic Youth, Marc Ribot, Keith Rowe, Ikue Mori, Joey Barron, Lin Culbertson, Bill Frisell, Yo-Yo Ma, Rova Saxophone Quartet, Lawrence "Butch" Morris, and the Kronos String Quartet.

He has recorded and toured worldwide with his own groups including ROOM, w/Chris Brown and Larry Ochs, CHALLENGE, with Anthony Braxton and David Rosenboom, WAKE, with Frank Gratkowski and Chris Brown, the ABEL/STEINBERG/WINANT TRIO, and the WILLIAM WINANT PERCUSSION GROUP.

He is principal percussionist with the *San Francisco Contemporary Music Players*, has been closely associated with NYC composer *John Zorn*, and has made numerous recordings, and performed in many projects throughout the world with the composer. Starting in 1995 he has been the percussionist with the avant-rock band *Mr. Bungle*, has made two recordings ("Disco Volante" and "California" on Warner Brothers), and has toured throughout the world with this group. For many years he had worked with composer *Lou Harrison*, recording and premiering many of his works, and in March of 1997 he participated in the world premiere of Lou Harrison's quintet *Rhymes with Silver* featuring cellist *Yo-Yo Ma* and the *Mark Morris Dance Group*, and has toured the piece throughout the United States and Great Britain.

In the fall of 2011, he joined Mike Patton's Italian pop music project "Mondo Cane" which features a 12 piece band + string orchestra, and have recently completed tours of South America and Australia.

In the fall of 2003, celebrating the 50th anniversary of the *Merce Cunningham Dance Company*, Mr. Winant, along with composers Takehisa Kosugi and Christian Wolff, created music for a series of eight special "Events" staged by *Merce Cunningham and Dancers* at London's Turbine Hall at the Tate Modern. Winant continued to tour throughout Europe and the United States with the dance company until 2009.

He has made over 200 recordings, covering a wide variety of genres, including music by *Earle Brown*, *John Cage*, *Morton Feldman*, *Christian Wolff*, *John Zorn*, *Butch Morris*, *James Newton*, *Frank Gratkowski*, *Pauline Oliveros*, *Joan Jeanrenaud*, *Luc Ferrari*, *Karlheinz Stockhausen*, *Danny Elfman* ("Batman Returns"), *Siouxsie and the Banshees*, *Secret Chiefs 3*, *ICP*, *Han Bennik*, *The Ex*, *White Out with Jim O'Rourke*, *Lou Reed*, *Thurston Moore*, and *Mike Patton*.

His recording of Lou Harrison's *La Koro Sutro* (which he produced for New Albion Records) was the New York Times Critic's Choice for best contemporary recording of 1988. In 1999 he produced a recording of music by 20th-century avant-garde

composers with the influential rock band Sonic Youth; *Good-bye 20th-Century* (SYR4), was hailed by both The Los Angeles Times and New York's Village Voice as one of the best compendiums of this type of music ever recorded. His recording with cellist Joan Jeanrenaud of her CD *Strange Toys* was nominated for a Grammy in 2009. Also he along with guitarists Henry Kaiser and David Lindley, created special music for Werner Herzog's 2009 Oscar nominated documentary *Encounters at the End of the World*. His latest recording with Roscoe Mitchell combining three trios and recorded over 3 days at the Museum of Contemporary Art in Chicago, is due out on the ECM label in 2017.

Mr. Winant has premiered many new works written specifically for him, by such noted composers as *John Cage*, *Christian Wolff*, *Lou Harrison*, *John Zorn*, *Zeena Parkins*, *Bun-Ching Lam*, *Barbara Monk Feldman*, *Hi-Kyung Kim*, *Roscoe Mitchell*, *Wendy Reid*, *Ralph Shapey*, *Peter Garland*, *Michael Byron*, *Paul Drescher*, *Alvin Curran*, *Frederic Rzewski*, *Chris Brown*, *David Rosenboom*, *Larry Polansky*, *Gordon Mumma*, *Alvin Lucier*, *Terry Riley*, *Fred Frith*, *Somei Satoh*, and *Wadada Leo Smith*.

Mr. Winant has been featured as a guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony (Kent Nagano, director), as well as at Cabrillo Festival, Monterey Jazz Festival, SF Jazz Festival, Central Park Summerstage, Ravinia Festival, Salzburg Festival, Donaueschingen Festival, Victoriaville, Holland Festival, Edinburgh Festival, Ojai Festival, Sonar Festival, All Tomorrow's Parties, Taklos, Other Minds Festival, Lincoln Center, Melt Down Festival, Royal Festival Hall, Library of Congress, The Barbican, The Kennedy Center, Paris Opera, Disney Hall, Miller Theater Composer Portraits Series, Merkin Hall, Guggenheim Museum, and Brooklyn Academy of Music.

For ten years he was principal percussionist with the Cabrillo Festival Orchestra (Dennis Russell Davies, director), and timpanist with the Philharmonia Baroque Orchestra 1985–1988 (Nicholas McGegan, director).

He is a Visiting Lecturer at the University of California at Santa Cruz, and teaches at Mills College and the University of California at Berkeley. For eight years Mr. Winant was Artist-in-Residence at Mills College with the critically acclaimed Abel-Steinberg-Winant Trio. Formed in 1984, the ASW Trio has premiered over 25 new works for violin, piano, and percussion at major festivals and recitals throughout the world. Their recordings can be heard on the New Albion, Tzadik, and CRI/New World labels.

## Pamela Z

Pamela Z is a composer/performer and media artist who works primarily with voice, live electronic processing, sampled sound, and video. A pioneer of live digital looping techniques, she processes her voice in real time to create dense, complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and chamber ensembles including Kronos Quartet, Eighth Blackbird, the Bang on a Can All Stars, Ethel, and San Francisco Contemporary Music Players. Her interdisciplinary performance works have been presented at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), and MCA (Chicago), and her installations have been presented at such exhibition spaces as the Whitney

(NY), the Diözesanmuseum (Cologne), and the Krannert (IL). Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can (New York), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), Dak'Art (Sénégal) and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She's a recipient of numerous awards including the Rome Prize, United States Artists, a Robert Rauschenberg Foundation residency, the Guggenheim, the Doris Duke Artist Impact Award, Herb Alpert Award, an Ars Electronica honorable mention, and the NEA Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado, Boulder. [www.pamelaz.com](http://www.pamelaz.com)

## About Mills College

Mills College was founded in 1852 in Benicia, California, as a Young Ladies Seminary. Cyrus and Susan Mills purchased the site of the present 127-acre campus and built Mills Hall in 1871. Mills became a chartered college for women in 1885. Mills offers a bachelor's degree in music with emphasis on Performance, Composition, Electronic Media, or History/Theory as well as master's degrees in Composition, Electronic Music and Recording Media, and Performance and Literature. The Music Department includes the world-renowned Center for Contemporary Music. At Mills students can study traditional and contemporary music in a creative environment that fosters experimentalism. The Department's faculty includes composers Tomeka Reid, James Fei, Zeena Parkins, Laetitia Sonami, Steed Cowart; scholars David Bernstein and Nalini Ghuman; and performers including William Winant, Jennifer Ellis, Kate Campbell, Molly Holm, Robert Schwartz, Hrabba Atladottir, Hank Dutt, Kala Ramnath, and Gianna Abondolo. For information on studying music at Mills, phone (510) 430-2135 (Undergraduate Admission) or (510) 430-3309 (Graduate Studies), or contact the Music Department Administrative Assistant, Kristian Dahlbom, at (510) 430-2171. Brendan Glasson (510) 430-2336 is Technical Director of the Center for Contemporary Music. The Concert Coordinator is Steed Cowart, (510) 430-2334.

## Mills Performing Arts

Situated on the Mills College campus in Oakland, California, Mills Performing Arts is a multi-venue performing arts center committed to promoting action and exchange in the performing arts, and supporting artists and scholars who reflect, explore, and celebrate the abundant cultural, racial, gender, and economic diversity of our society.

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